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In passing, we may note that the order of St. Bridget (the Briggittines had daughter houses in Esthonia and Denmark, as also Sion in England, and the Paradisus of Tuscany) was governed by women. The Monks of Wadstena were ruled by the Abbess through the Confessor-General. Next we have a curious paper on Hedwig, of Poland—a daughter of Casimir the Great, whose fate is never recorded. Most ingeniously, and with some plausibility, Mrs. Higgins traces her to the harem of Bajazet, and, possibly, to a final home in Aragon. So she is both royal and a mistress—of a Paynim Soldan too. Five pages, mainly founded on Snowe’s *Legends of the Rhine*, are devoted to Anna, Countess of Katzenellenbogen, but she was a princess of Württemberg. There remain only the short history or legend of “Agnes Bernauer, the Honoured and Honourable Lady” (a title strangely conceded to such a “doubtful reputation”), mistress of Albert of Bavaria, and a bath-girl, like poor Wenzel’s Susanna; and two other heroines of romance and song—Margaret of Schwangau and “Dame Hausmann in Hall,” the two women who figure in the well-known story of Oswald of Wolkenstein.

Such are the exceptions, and such their value. Now, the author fairly owns that in this early series she is thrown back upon royal lives by dearth of material, but thinks that the mixture of domestic incident and public events will make the lives of obscure queens more interesting than those of their equally insignificant husbands—which brings me to the central phenomenon of the book. In plain truth, Mrs. Higgins has unconsciously conceived the astounding design of writing the history of Europe, and nothing less, grouping it, not round the kings, but round their wives and daughters. Now, fifteenth century writers think otherwise: they make the men their central figures—paint their portraits, physical and moral, weave together their private and their public careers, and help us to know them fairly well; the ladies (except real queens, like Margaret of Denmark) they leave to the clerical panygyrists. And they are right in the main. Kings made the history, or were made by it; their wives had only to bring dowries, live discreetly, and die piously. What is the result? Our author, with all her surprising industry, is at a dead loss for material. The historians seldom mention her queens except in genealogical explanations, or in connection with disputes about the dowry. They figure, of course, in the conventional description of the wedding, coronation, funeral, and other pageantry, but as mere puppets. Indeed, I am free to confess that in spite of some special knowledge of the history of central Europe in this period, I am utterly surprised that Mrs. Higgins could find no more to say about the women whose names at least are so familiar—that in fact the little one knew already about them is almost all that can be known. Yet, so far as printed authorities go—for to venture on MSS. in so wide a field was hopeless—I believe she has left no stone unturned: her lists of authorities are indeed formidable. What has she really done? She has simply written the reigns of certain kings pretty much as they have been written before, except

that in the pursuit of her chimera she gives undue, unhistorical importance to the few events with which the queens have any recorded connexion. As to those with which they havenone, by incessant, even wearisome, suggestion, insinuation, speculation, aspiration, she pleads that they ought to have a great deal. As she progresses, and the futility of her task unconsciously closes round her, her *idée fixe* becomes a monomania. Her queens are all excellent, humanitarian, nineteenth-century ladies, who *must* (plague upon those stupid male chroniclers!) have made more stir in the world somehow. So, if the king does well, no doubt it was all along of the influence of his admirable Sophia; if he does ill, see what came of not following the advice of his inestimable Barbara; and oh! how it must have pained her gentle nature! He takes part in some stirring event, some striking scene, some state pageant. True, Elizabeth is somehow not mentioned; but let us suppose she was there, and so describe it. An obscurity, a difficulty, occurs; supply the lost factor of history—the queens—and solve by the influence of Anna. Of this fantastic historical method, the so-called life of Sophia of Bavaria (104 pages long) is the best example. All the real facts about her might fill a page—the incorrect gossip and Protestant legend perhaps two more. It is significant of this female landmark of history that her birth has been variously dated within a period of fifteen, and her marriage of ten, years. Of her character (beyond the usual panegyrics), of her most eventful life, curiously little is recorded, why I can hardly say. So Mrs. Higgins writes the life and reign of Wenzel, and the story of Huss, continuing her Hussite and Bohemian history in the succeeding so-called life—that of Barbara of Cilly. Sophia’s name is dragged in at every page on some colourable pretence—what Sophia must have thought of this, how that must have grieved her, how she must have seen this, and even how she certainly could not have seen that, and so on. Alas! there is one real, solid, little fact—Huss in his days of Court favour was appointed Confessor to the Queen. But this *may* mean very little—a mere official connexion. Beyond this, Mrs. Higgins fails to show any further intercourse or sympathy between them, the three references in his numerous letters being slight and distant. But on this one fact she rears a vast structure. The story of Huss is told, with this lay figure of Sophia as a sort of chorus, whose sentiments and sympathies were as important as those of the tragic actor himself. True, the Protestant writers, in their zeal for pre-reformation Protestants, have feigned vaguely and picturesquely that both these queens were Hussites at heart, but on no apparent grounds. In fact, the impression we gather of Sophia from this Life is that she was a mere shadow, an obscurity, unaccountably, phenomenally obscure. All the same, I cannot but think Mrs. Higgins’s conjecture as to Sigismund’s policy in 1415, is most original, and most acute.

Having shown in how limited a sense the book deals with individual queens—much less other women—let us return for the last time to the Preface, for a crowning surprise. It seems this work is expressly “intended rather as a fragment of the history of women than

as memoirs of certain gifted women, and as such it should be read." It is nothing of the kind. Throughout, there is not the faintest shadow of an attempt to carry out this design. Incidentally, of course, a reader quite new to the fifteenth century might glean a good deal about female society, but so he would from any history. Beyond a trite remark here and there, I have not noted a single reflection or discussion bearing on this pretended object of the work. Splendid and fruitful as such an exhaustive enquiry would be, it is clearly beyond Mrs. Higgins's powers, and must sooner or later fall within the province of some philosopher of the first order.

As to the details of the book, much might be said if there were space for it. Considering the vastness of the field mistakes seem very few. Were not the electors of Mentz, Treves, and Cologne, archchancellors of Germany, Burgundy and Italy? Here it is Germany, Gaul, and Burgundy. There is some tendency to eccentric etymology. Surely, Huss named his Bethlehem Chapel neither after the "Holy Innocents, nor because it was the house where the Bread of Life was to be dispensed." We read of the "cloister church of Maria Schnee (Mary Snow)." Maria Hilf, Maria Schnee, N. D. de la Neige, &c., ought to be familiar enough. Palacky says the Latin word "auca" in Fistenport's *Continuatio* means "goose," otherwise Mrs. Higgins would have "translated it 'bird' as akin to 'auceps.'" Scholars will relish the solving of this curious confusion. These errors, however, are trifles. The author does not pretend to classical erudition.

It is strange how little can be unearthed about Margaret, the great Queen of the North. Indeed, the only new light on the Scandinavian series is thrown from the cloister. Mrs. Higgins seems most at home just where English writers are lost, as soon as she gets beyond the Eastern frontiers of the Empire. Her handling of the intricacies of the Lettish, Polish, Hungarian, Russian, Pomeranian and Prussian annals is very remarkable. True, it is not the history of Women, but it is the history of most obscure and complex nationalities, singularly fascinating partly perhaps because of their obscurity. Yet the ordinary reader will be amazed to find what a vast body of history, as veracious as our own in the same period, and fuller of incident, is recorded of those Eastern lands which formed almost a world apart—its conflict of races, its conflict of churches, its conflict of barbarism and civilisation—a world including a republic of monastic knights and a vast kingdom which, surrounded by Greeks and Latins, remained Pagan till the fifteenth century, a world agitated like our own by an Eastern Question, and which, indeed, was, and is, the Eastern Question itself. About these countries the book incidentally brings together a great body of outlying facts, mainly dynastic, it is true, but highly useful.

It has been painful to point out the entire failure of the work as to plan and execution, because in other respects it deserves cordial praise. I have nearly finished it, reading the whole carefully, and with very much profit. Few, perhaps, will do as much. Some will enjoy the Hussite struggle, others the religious biography of Margaret of Lorraine,

others the heterodoxy (or, as I suspect, the philosophy) of Empress Barbara, but not many will have courage for the main topic of the book; and that is—not women—but dynastic genealogy! Nearly every page—whole pages together—deal in the most thorough, the most comprehensive, the most acute manner, with genealogical discussions and difficulties. Call them difficult and dry if they are beyond you, but they cannot be called useless. The history of Germany, especially, is a mere labyrinth without them, and whenever and wherever dynasties controlled history the pedigree of dynasties is all important. For this branch of historical research Mrs. Higgins has peculiar qualifications—vast industry, unwearied perseverance, evident love of the subject, and already a great store of knowledge upon it. Her suggestions and emendations are usually judicious and weighty. On wider historical questions her judgment is swayed too much by predilections and by an undue zeal for her heroine of the moment. Yet even here she displays ingenuity, and everywhere the most sturdy perseverance in grappling with difficulties.

To conclude, since she has started, probably under injudicious advice, upon a bootless and interminable quest, and with vague and confused views as to her goal, I would respectfully, but plainly, advise her to abandon it, sooner rather than later. Such remarkable powers, and such still more remarkable energy to use them, should be devoted to some more definite and manageable subject. Should she undertake the genealogies of some country, or the family annals of the princes of the empire, for instance, or the continuous history of one of the less known kingdoms, she would be doing excellent work which few could do so well. E. PURCELL.

Wallenstein: a Drama by Friedrich Schiller.
Done into English Verse by J. A. W.
Hunter. (Kegan Paul, Trench & Co.)

"WALLENSTEIN," so Mr. Hunter informs us (Introduction), "is the greatest acting drama in the German language; perhaps, after 'Faust,' the greatest dramatic poem." Possibly he hardly expects his words to be pressed; but, speaking in ignorance, I should be very curious to know if "*Wallenstein*," as a whole, has been found to be a great acting drama. One would have guessed, *a priori*, that the first part, the Camp, would lack the higher interest on the stage, and the second, the Piccolomini, would lack incident; the third part, indeed, might well atone for these defects. I presume that severe compression or amalgamation must be resorted to in order to get rid of the unwieldiness of the whole work. Something of the defect that Schiller himself found with the work in its progress—"lying before him shapeless, with no end yet in sight"—does, perhaps, cling around it in its completion. The perfectly artistic management of a trilogy is, it may be, a secret that died with the Greeks. Yet, if "*Wallenstein*" misses the mark, it is by a hair's-breadth. Nothing modern comes nearer to Shakspeare than the best speeches and soliloquies in "*Wallenstein*"; nowhere, I am inclined to think, is a heroine of perfect grace and dignity and naturalness presented to us so lightly, in so few scenes, and yet so

memorably, as Thekla has been presented by Schiller.

It is, of course, unfortunate, in one sense, for Mr. Hunter that his task comes into inevitable comparison with the great, though unequal, version by Coleridge. Not that the comparison is uniformly to Mr. Hunter's disadvantage, but that in the sublimer passages, where a poet most of all needs a poet to render him, Coleridge rose to the required height without effort or strain; while Mr. Hunter, who manages the dialogue and more formal parts of the play as well or better, labours toilsomely up the heights, and rarely reaches the summit at all. As an illustration, let us take part of Max Piccolomini's reply to Thekla's description of her father's astrological beliefs ("The Piccolomini," Act III., sc. iv.):

"Max. O nimmer will ich seinen Glauben schelten
An der Gestirne, an der Geister Macht.
Nicht bloss der Stolz des Menschen füllt den
Raum

Mit Geistern, mit geheimnissvollen Kräften,
Auch für ein liebend Herz ist die gemeine
Natur zu eng, und tiefere Bedeutung
Liegt in dem Märchen meiner Kinderjahre,
Als in der Wahrheit, die das Leben lehrt.

Die Fabel ist der Liebe Heimathwelt,
Gern wohnt sie unter Feen, Talismanen,
Glaubt gern an Gotter, weil sie göttlich ist.

COLERIDGE.

O never rudely will I blame his faith
In the might of stars and angels! 'Tis not
merely

The human being's pride that peoples space
With life and mystical predominance;
Since likewise for the stricken heart of Love
This visible nature, and this common world,
Is all too narrow: yea, a deeper import
Lurks in the legend told my infant years
Than lies upon that truth, we live to learn.

For fable is Love's world, his home, his birth-
place:

Delightedly dwells he 'mong fays and talismans,
And spirits; and delightedly believes
Divinities, being himself divine.

HUNTER.

Oh, I will never chide him for believing
In stars and spirit-forces. Not alone
The pride of man thus peoples space with spirits
And pow'rs of myst'ry; for the heart that loves,
The course of nature is alike too narrow.
Yes, in the fable of my childhood lies
A deeper meaning than in all the truth
That Life can teach us. . . . The home of Love
Is in the world of fable; there with sprites
And talismans she fain would dwell, and fain
Believe in gods, because herself is godlike."

I feel confident that Mr. Hunter would agree with me that the point in which his original and Coleridge's version so far surpass him here is rhythmical dignity and impressiveness. The veriest tyro in German can hear and see the large, mysterious, sonorous quality of the language here—its admirable adaptation to the subject and to the awe-stricken mood of the speaker. Correspondingly has Coleridge recalled, with the happiest effect, the "spherical predominance" of Shakspeare, and thrown a deep and impressive awe over the whole passage. But Mr. Hunter's blank verse bustles along in a vigorous and business-like, but quite unimpressive way, which makes it hard to be really interested in the thought.

I would not be understood to mean that Mr. Hunter has not *felt* the poetry of the original in its fulness. From beginning to end I have noted very few passages where he fails to see the thought. It is in expression,

not in appreciation, that he falls short. He seems to know more of German, and more of poetry, than he does of verse-writing. His instrument does not obey his mind. Here, however, is a fine and vigorous passage ("Death of Wallenstein," Act III., sc. xviii. "Du schilderst—ingeschlossen"):

"Wall. It is thy father's heart thou dost depict; Thus in his dark dissembling breast it is, Ev'n to the core, as thou portrayest it! I am deceived by hellish craft; th' abyss Sent me the most inscrutable of spirits, Most skilled in falsehood—set him at my side In likeness of a friend. Who can withstand The powers of hell? This serpent in my bosom I nurtured with my life's-blood; at my breast He drained his fill of love; there was no shade Of a suspicion. Open wide I flung The gates of thought, and threw away the keys Of prudent foresight; in the starry heavens, In vasty space, I looked to find the foe Whom in my heart of hearts I had enshrined."

But, as a rule, Mr. Hunter's blank verse is more like that of Byron's dramas than that of any real master of this difficult metre. Byron's standing defects—the weak conclusion of the verse, the "and's," "if's," "but's," "I's," "with's," which take all dignity from the line in which they occur, and confer abruptness on that which follows—seem not to offend Mr. Hunter's ear or eye. Yet, in translating a poem which is practically all in blank verse—I except, of course, the "Lager"—it was surely essential to study and reproduce as far as possible the very best metrical models, and notably those which Schiller himself had studied to such splendid effect.

In minor matters, so far as I can judge, Mr. Hunter shows a praiseworthy carefulness. In the "Death," Act IV., sc. ii., he renders, I observe,

"Und keck, wie einer der nicht straucheln kann, Lief er auf schwankem Seil des Lebens hin."

"And boldly sped, as one that cannot stumble, Along the slipp'ry path of his career."

Is not this to miss the metaphor? is it not rather "the swaying, wavering cord"—as of a rope-dancer—"of life"? Perhaps Mr. Hunter thought this too undignified a metaphor; if so, I think his squeamishness is to be regretted. It is just in this bold simplicity of metaphor that a little more study of the Elizabethans would have helped Mr. Hunter. I cannot at this moment recall an actual comparison from rope-dancing; but how effective, *e.g.*, is Webster's still bolder venture:

"The man I would have saved 'bove mine own life!

We are merely the stars' tennis-balls, struck and banded

Which way please them."

("The Duchess of Malfi," Act V., sc. iv.)

Again, in Act I., sc. iv. of the "Death," the dignity of Wallenstein's tremendous musings is impaired by such jerky superfluities as in this line—

"A wall—it is of mine own deeds compact."

Two lines later, "wälzen" is surely more than "shake"; and, twenty lines later, does "Wie anders"—How else? Is it not rather "How otherwise" it was when my heart's free impulse urged me," &c.?

The Introduction (pp. ix.-lxvii.) is extremely pleasant and useful reading. Such a brief *conspectus* of the real Wallenstein and his surroundings is just what the ordinary English reader requires and will thank Mr. Hunter for providing.

E. D. A. MORSEHEAD.

Myths and Dreams. By Edward Clodd. (Chatto & Windus.)

THE anthropological school is gaining fast upon the solar mythologists. The polyonymous sun of facile Teutonic interpreters is beginning to set, and in its place the murky dawn of primitive savagedom now dimly reveals itself to peering eyes as the mother-realm of mythical and religious conceptions. Only a few months since, Mr. Andrew Lang's *Custom and Myth* threw down the gauntlet boldly to the champions of the old linguistic theory; and now Mr. Clodd, in turn, has followed up the first attack with this pleasant, graceful, and popularly-written *résumé* of the entire subject. His book condenses and focusses into a single view the whole range of modern anthropological speculation on the origin and growth of the mythopoeic faculty. But it also does something more than this: it embodies the mature and deliberate judgment of a widely-read folklorist on all the moot points in that still vexed and very delicate borderland of psychology and sociology. In the present imperfect state of our knowledge, every independent opinion of a competent thinker on these doubtful questions has great value as an aid towards the formation of a final judgment; and, from this point of view, all investigators of early human development must cordially welcome Mr. Clodd's able, impartial, and judicious summary.

In principle, Mr. Clodd inclines rather to the school of Mr. Tylor than to that of Mr. Herbert Spencer: he is more in favour of personification, vague dread of nature, and an almost primitive animism, as the prime factors in the genesis of myth, than of the distinct ghost and definite ancestor-worship which Mr. Spencer posits as the fundamental root of the entire religious conception. If, in so obscure a matter, the unprofessional thinker may hazard an opinion as he passes, it would be to the effect that both are perhaps in a manner right: that Mr. Clodd is thinking mainly of mythology alone, and Mr. Spencer mainly of religion properly so called. Now, it may possibly be maintained that while Mr. Spencer has underrated the importance of mere childish confusion and off-hand anthropomorphic interpretations in the savage mind, which seem to form the chief groundwork of myth, viewed as such, Mr. Clodd and Mr. Tylor have underrated the importance of the ghost, and especially the ancestral ghost, which Mr. Spencer seems fairly to have fixed as the original substratum of all that we now call distinctively religion—of gods, worship, temples, altars, and whatever else is most fundamental in the purely religious conception. If this distinction between mythology and religion were more firmly insisted upon, if it were felt that the two orders of ideas, though largely intermingling and crossing with one another, might yet, perhaps, be essentially distinct in their roots and groundwork, then a reconciliation between the views held by Mr. Spencer on the one hand, and by Mr. Tylor, Mr. Lang, and Mr. Clodd on the other, might not in the end prove quite impracticable. Even Mr. Clodd's powerful objection to the stress laid upon the ancestral ghost, on the ground that primitive man did not recognise the paternal relation, seems hardly in the end an insuperable barrier to

the reception of the Spencerian theory. For it is quite possible that tribal ancestor-worship—the worship of the dead chiefs and fathers of the community—may long have preceded the establishment of the polygamic or monogamic family. Propitiation is due to the spirits of the dead, not so much because they stand, physiologically speaking, in the paternal relation to those who worship them, but because they were once powerful, authoritative, and to some extent vindictive, and because their ghosts still in this respect closely resemble them. Before kinship there may have been a shadowy kingship.

Mr. Clodd divides his subject into two parts. The first part deals with Myth, its birth and growth, tracing its origin to an animism provisionally accepted as primitive, without any reference to the doubts which have lately been cast upon the reality of its claim to be so regarded. Personification of the powers of nature is admitted as a large element in the production of myths, while, at the same time, the easy pretensions of the solar mythologists to interpret all stories in their own fanciful fashion, on the strength of an always doubtful philological substratum, are quietly set aside in favour of the wider comparative method. Like Mr. Lang, our new exponent holds that the myth is generally older than the names it assumes, as it is certainly wider spread; and that we cannot explain a story current among Hottentots or Australians by a lapse of memory on the part of the Greeks as to the meaning of the title bestowed in their particular version upon hero or heroine. The vague savage belief in animal metamorphoses—a belief too much ignored by two great schools—is admirably illustrated, and its survival into modern times is shown in several apt examples. On the other hand, the chapter on Totemism fails to convince us that anyone has yet fully read the intimate secret of that curious, widespread, and long-abiding superstition. It still waits, we believe, for its true decipherer. There is something more at the bottom of it all than the current explanations succeed in showing us.

The second part, on the place of dreams in the growth of beliefs in the supernatural, introduces us more directly to the philosophy of religion in the stricter sense. If we have any minor criticism to pass upon this portion of Mr. Clodd's work it is that part the second ought rather to have preceded than to have followed part the first. We have to wait almost till the last page for the key-note of the whole: "The general animistic interpretation which man gives to phenomena at the outset expressed itself in the particular conceptions of souls everywhere, of which dreams and such-like things supplied the raw material." As to the opinion so well expressed in this portion of the volume on the origin of religion in its higher forms, considerable doubts cannot fail to obtrude themselves on the mind of the reader.

"It is to the larger, the more impressive phenomena of the natural world, the sun in noontide strength and splendour, the lightning and the thunder [and not to ancestor-worship], that we must look for the primary causes which awakened the fear, the wonder, and the adoration in which lie the germs of the highest religions."

A short review is not the place in which to

attempt a reconciliation of these opposite beliefs; but, put very briefly, is not an intermediate hypothesis at least plausible—that while the distinctive notion of a god, a spirit of great power and pervading personality, was first generalised from the raw conception of the common ghost, that notion itself was afterwards naturally extended to the vast moving energies of external nature? The one view may seem to push the ancestral ghost too far, but surely the other seems to imply a double origin for the god—a *rapprochement* between two originally distinct conceptions, in a way a little hard of belief for the evolutionary student.

If we have differed freely on certain points from Mr. Clodd it is not because we undervalue the worth of his really able and original contribution to the literature of an involved and difficult subject. A book thoroughly worth reading is always worth differing from in innumerable details. Mr. Clodd's sound and sober judgment never deserts him throughout, and his lucid style, always easy and agreeable, is lighted up in this volume by frequent flashes of an epigrammatic spirit which we have not previously noted in any of his earlier and lighter writings. In philosophic grasp and maturity of conception *Myths and Dreams* is out and away the best book its author has yet given us.

GRANT ALLEN.

AMERICANS ON AMERICA.

Boots and Saddles; or, Life in Dakota with General Custer. By Elizabeth B. Custer. (Sampson Low.)

A Trip to Alaska: a Narrative of what was Seen and Heard during a Summer Cruise in Alaskan Waters. By George Wardman. (San Francisco: Carson.)

OF late we have been favoured with so many accounts of Western America by "Europeans," who have hurriedly passed from the Atlantic to the Pacific, that there is a certain novelty in learning what two native Americans have to say regarding the more remote portions of their own country. The first impression which a perusal of their books leaves on the mind is the vastness and varied character of the New World. Mrs. Custer is a Michigan woman, and Mr. Wardman is, we presume, a permanent resident in San Francisco. Yet Dakota seems to have struck the one very much as it would have struck the latest tourist over the North Pacific Railroad, which for all that is peculiar in the notes of the other regarding the coast north of Puget Sound, the writer might have been making his first acquaintance with the sea that laves his native land. Nor, except that the authors before us had better opportunities of becoming familiar with the ins and outs of the regions they describe, do their travel notes compare so very favourably with the hasty sketches of less fortunate strangers, that we need lose confidence in the enterprising Britons whose volumes have during the past two years passed in review before our critical vision. Mrs. Custer's book is in some respects a sad one. Her husband graduated at West Point in time to take part in the battle of Bull Run, and played so distinguished a part in the stirring

time that followed as to be Brigadier-General before he had reached his twenty-fourth year. The civil war ended, the young general and his still younger wife led the vagabond life of an American officer and his family, until when the present narrative begins, they were stationed near Bismarck, now the capital of Dakota territory. Military life in such a region is not exciting unless when the Indians whom the soldiers are set to watch break out of the reservation and attack the settlements. In those days such misdemeanours were of yearly occurrence, so that except during the winter Gen. Custer and his command had, what with hunting the red folks and the other "ferae" of the "plains," no idle time of it. But in the summer of 1876, these duties were to come to a sudden end for Custer and all his men. Sitting Bull, the Sioux chief, was encountered in the Little Big Horn with such disastrous effect to his pursuers, that not a man escaped. All were slain. The Indians had out-generalled the general, and meted out to him the fate he had prepared for them. The book is, therefore, not one to be judged too severely, even did it require any consideration beyond what its merits deserve. Practically, it is a biography of the writer's husband. "The General" is naturally her hero. Every act of his life is to her of greater importance than such trivialities can be to one less intimately concerned with his career, and here and there we are irresistibly reminded of Mrs. Badger on the maxims of the late Capt. Swosser. Gen. Custer was an active officer, devoted to his profession, a strict disciplinarian, a good husband, a man of some literary ability, and not unkindly, even to the Indians. But we are not bound to take our opinion of him from his widow. His tragic end was due to a lack of caution, and it is still affirmed by those who ought to know, that Black Kettle, whom he defeated and killed in 1868, had always been a friend to the whites, and on this very occasion was not on the war-path, but on an expedition to receive his annuity. This is, however, of no moment now. What we are mainly concerned with is that Mrs. Custer supplies us with an extremely interesting, and, so far as we have been able to test it, very accurate picture of army life on "the plains." Gen. Marcy, Col. Dodge, and, indeed, Gen. Custer himself, have published most admirable accounts of the more heroic aspects of frontier service. But the present volume is for the most part concerned with domestic matters, visiting, entertaining, troubles regarding servants and laundresses, or the lack of them, and a hundred matters which only a lady would think of describing. She laments the absence of elaborate diaries. This is, we think, a cloud not without a silver lining. For though Mrs. Custer might, with her journals before her, have been more particular regarding names and dates, the temptation to give them in block would have been too great to resist. On the contrary, she has written a pleasant narrative, which is sometimes very American, but none the worse for that, and may be recommended as one of the best books of the kind which has ever come before us.

Mr. Wardman is "United States treasury agent at the Seal Islands," and his little volume contains an unpretending account of a

voyage made along the coast of British Columbia and Alaska as far back as the year 1879. It is, therefore, in many places a trifle stale. The best chapters in the book are those descriptions of the Prybilov or Seal Islands, which are leased by Government to a company, which pays a royalty of sixty thousand pounds per annum for the privilege of killing a specified number of fur seals, under stringent restrictions, the object of which is to prevent the extermination of the pin-nipeds. To those who have not an opportunity of consulting Mr. Elliot's exhaustive monograph in the eighth volume of the Census Report, Mr. Wardman's brief account may be of value. With the exception of these islands, Alaska is worthless. The writer cannot, indeed, express too low an opinion of the Arctic land which was acquired from Russia. Otherwise, Mr. Wardman's book is of no great importance. It is written with a good deal of characteristic American humour, and is throughout very agreeable reading. But in the instances where his statement can be checked he is so careless about his facts that it would be rash to take everything he says for granted. It is, for example, incorrect to say that the Fraser River excitement was "in 1857" (p. 6), or that "hundreds died of hunger and exposure," or that only "a few made 'grub' wages," or that "Victoria 'pettered out' and declined" after the failure of the placers, since the "flush times" of the town were in 1861 and 1862 during the Cariboo "rush." It is also absurd to describe "rows of houses constructed at great cost now [1884] standing idle in the half deserted city," since at no period in its history has the capital of British Columbia been so prosperous as at present. Again (p. 12) the thriving farmer of Comox will read with amazement that at Nanaimo "spring is always backward and the harvest seldom amounts to anything." Mr. Wardman's science is about equally defective. The "wonderful fish or reptile," on the head of which is "a curved sort of horn or clamp on a hinge," is easily detected by any one at all acquainted with the ichthyology of the North Pacific to be the elephant fish (*Chimaera Collieri* of Bennett, *Zoology of Beechey's Voyage*, pl. xxiii, figs. 1-2), the "Skooma" of the Nisquallys, the "Kooma" of the Tsimpsheans, the "Tsenemucka" of the Quakwolds; and, so far from being rare, it is so common about Fort Rupert, Koskeemo Sound, and elsewhere, as to be eaten by the Indians. It is also extremely erroneous to describe the aborigines of British Columbia as "cremators." Only a few of the Northern tribes burn their dead, and the burial grounds—a canoe and box cemetery—described on pp. 26 and 27, contain not the ashes, but the bodies of the aborigines, a fact for which I can vouch from personal inspection. Mr. Wardman did not, however, land, and makes these misleading assertions on the faith of traders and other equally untrustworthy informants. Fort Simpson is throughout termed Port Simpson, and it is (p. 32), to say the least of it, untrue that Mr. Duncan (who has done so great a work for civilisation, and received so scurvily a treatment in return) removed to Metlakatlah owing to any "disagreement with the Hudson's Bay Company," or that "the company bought out the Rev.

Mr. Crosby"; while it is simply libellous to accuse the missionaries of carrying on an illicit trade with Alaska "to the extent of twenty or thirty thousand dollars a year" (p. 32). The explanation of the carved poles on p. 40 is also far wrong, and the Queen Charlotte Islands, not Prince of Wales Island, are the headquarters of the Hydahs (p. 35). These grave inaccuracies throw so much doubt on the rest of Mr. Wardman's "facts," that one hesitates about quoting some curious, and, if true, novel data in other parts of the book. The little care taken to bring the information abreast of the times is shown in various places, for instance, on p. 236, where the future government of Alaska is discussed, the fact being that in 1884 Congress passed an act constituting the country a territory. Mr. Wardman is entertaining, but as a geographer he must be accepted with reserve.

ROBERT BROWN.

Prophecy and History in Relation to the Messiah. The Warburton Lectures for 1880-84, with two Appendices on the Arrangement, Analysis, and Recent Criticism of the Pentateuch. By Alfred Edersheim. (Longmans.)

"THERE is no public," said one whom scholars are still lamenting, "for scientific theology in this country." The judgment is severe, for since Pattison's withdrawal from the ranks of the theologians a new spirit has breathed upon English theology. Such a work as Dr. Edersheim's would not have been possible in 1860. Whether it would come up to Pattison's standard or not, it would certainly have been included by Dörner (had he lived to revise his sketch of English theology) among the signs of an awakening scientific spirit in the English church. It is not easy to give a helpfully critical notice of the present volume, partly from its defects of form, partly because it has itself the nature of a criticism. I have no wish to criticise Kuenen, Lagarde and Wellhausen through the medium of a criticism upon Dr. Edersheim. Perhaps I might add that my impression of the author's personality is so strong that I feel, if not a critic disarmed, yet one who would fain first of all introduce the author as a friend. There are two sides to the Jewish character, and its gentler aspect gives a colour and a fragrance to these pages which makes us hopeful of happy results from the Jewish element in our midst after a more complete mutual approximation. Whether or not the "rationalism of modern Jews" is altogether so "nerveless" and without a future as our author supposes (p. 10), there can be no question that Dr. Edersheim is thoroughly justified in his own "apologetic" attitude towards both Jewish and Christian rationalism, justified, too, in that emotional warmth which some have wished away from his writings, but which is too characteristic for a fair critic to censure.

"Christian" may, I suppose, be used in an ethical as well as in a theological sense, and be applied upon occasion to Jews who are not of the Christian church. There is, therefore, no religious prejudice in saying that every page of Dr. Edersheim's book is so profoundly Christian that it is a pleasure even to differ from him. He stands firmly by his own opinions, but not without a humility which

is, perhaps, too rare in the character of a critic. Nothing can be more charming, and more unlike the "harsh and crabbed" apologetics of a past generation, than the theory of the progress of truth set forth in the opening pages of the Preface (compare also end of lecture iv.). We have heard before that "heresy ultimately promotes a fuller insight into revealed religion," but perhaps no orthodox theologian at home has yet ventured to anticipate good results from concessions to free criticism. I do not say that Dr. Edersheim's concessions are, as he explains them, very material. Still, concessions he has made—otherwise it would hardly be necessary to notice this work in the ACADEMY. Let me speak first of the more distinctly critical portion of the work.

Though the title only speaks of "Prophecy and History," two important lectures are devoted to Vatke's and Wellhausen's theory of the origin of the Pentateuch, the history of which theory is sketched, and its principle and details unfavourably criticised. Wellhausen's *Prolegomena* having just been translated, these discussions of Dr. Edersheim have the merit of opportuneness. They open a controversy which will not soon be closed; and, though space was wanting for an exhaustive treatment, the references given to recent German works (all thorough students knowing German!) will enable the reader to work out the argument for himself. Great importance, I observe, is attached to articles in the *Magazin für Wissenschaft des Judenthums*, by Dr. David Hoffmann, an uncompromising advocate of the historical traditions of the synagogue. The second note to lecture viii. contains a revised list of the passages "by which Dr. Hoffmann has proved that Ezekiel had before him and [had] quoted from those portions of the Pentateuch the publication of which Wellhausen ascribes to the time of Ezra." It is not necessary to say much on this part of the volume before us. The author is not, indeed, guiltless of the critical spirit; but he finds Prof. Wellhausen's historical reconstruction or construction so uncongenial that he could not, I think (though he means to be scrupulously fair), even with more space at his command, give a just estimate of its critical basis. In this respect he resembles Dr. Breckenkamp, whose much praised but inconclusive *Gesetz und Propheten* has passed into the almost too industrious hands of Messrs. Clark's translators. Much as I sympathise with the devout spirit of these two kindred scholars, I think that a purely literary criticism of the records of a religion ought not to let itself be hampered by theological considerations, whether orthodox or rationalistic.

Dr. Edersheim is, however, too deeply versed in Jewish lore to stand where most of the elder English scholars stand with regard to the text of the Old Testament. Like Delitzsch, he compares the Pentateuch to the quadruple Gospel narrative, and admits that the Pentateuch consists of "several original documents or sources, welded together by one or more redactors." He continues in the following remarkable words, "And there may even be emendations and additions—glosses, if you like to call them so—by redactors, revisers, or final editors" (pp. 231-32). At the same time, he insists on "the general truthfulness

and reliableness of the Book [i.e. the Pentateuch], alike as regards its history and legislation." How unlike a practised controversialist! Certainly, whatever be our judgment on the existence of "pious frauds" in the Hebrew literature, or, I would rather say, on the degree to which the virtue of veracity was recognised by its authors, there can be no question of the transparent and exemplary candour of this Christian-Jewish scholar. It is pleasant, too, to notice the attraction which he evidently feels to enthusiastic admirers of the Old Testament belonging to the critical schools, such as Eichhorn and Ewald; and truly the tone and manner of Prof. Wellhausen's writing are among the greatest impediments to a just estimate of his adopted theories!

The book before us has some great merits, but is not sufficiently digested. It is not, for instance, at first sight, clear why the plan was so enlarged as to take in a criticism of recent theories of the Pentateuch. The transition from lecture vi. to lecture vii. is an abrupt one, and we have to look back to the preface to discover what was probably the link in the author's mind, viz., that the ceremonial law, which Prof. Wellhausen brings down so very late, was typical, i.e., in a certain sense prophetic, of Jesus Christ. Dr. Edersheim will not, I hope, be offended if I apply to his present volume the saying of Michelet, "Un livre est toujours un moyen de faire un meilleur livre." Orthodox readers want a history of the Messianic idea somewhat less dry than Prof. Drummond's, and more in relation to their own theological position. They are equally in need of a thorough study of Old Testament prophecy—sympathetic without ceasing to be critical—and, lastly, which perhaps is the most pressing want of all, an introduction to the criticism of the Pentateuch. To each of these works Dr. Edersheim has furnished some contributions here. He brings a fresh mind, unspoiled by the narrowness of too much English theology. If he has a partial affinity with any English theologian it is with Canon Westcott, who, in the appendix to *The Revelation of the Father* (1884), has already expressed one characteristic idea of the present work: that "the spirit of prophecy" (i.e., its inner life and special aim and impulse) is in relation to "the testimony of Jesus" as promise to accomplishment. According to this view, Christianity does not depend on the acceptance or rejection of certain proof-texts. The Old Testament, as a whole, points to Jesus Christ.

"We must get behind individual prophecies, consider them not merely as isolated, but as a whole, trying to ascertain whether or not the Old Testament, as a whole, is prophetic of the Messiah, and whether or not the historical Christ and Christianity present the real fulfilment of that prophecy" (p. 108).

In short, we are to begin with the New Testament, and see whether all that is mysterious in the Old Testament is not cleared up by accepting the Messiahship of Jesus, and whether all that is most progressive, morally and spiritually, in the Hebrew Scriptures is not summed up and expanded in Jesus of Nazareth in a manner too wonderful to be the result of accident.

There is room for difference of opinion in the

application of this principle, but, whether or not they follow Dr. Edersheim as a critic and an exegete, all progressive theologians will hail this new development of orthodoxy. "Prophecy is not predicted history" is what historical critics from the time of Herder have in good and evil days been declaring. It is no doubt a little embarrassing this multiplication of shades of opinion; but truth is the gainer by a generous eclecticism like that of Dr. Edersheim. Another point in which the author falls in with liberal tendencies is his recognition of "the points of contact between heathenism and revealed religion" (p. 143), though his remarks on the Assyrio-Babylonian hymnology as compared with the Hebrew (p. 26) seem to me somewhat too depreciatory. To pass to another subject. Not the least interesting part of this volume to many readers will be the summary of the references to the early Christians in the Talmud. May it be stated not merely that Hebraism developed here and there spontaneously ideas more or less akin to Christianity, but also that there was direct Christian influence on certain members of the Jewish community? Dr. Edersheim has eminent Jewish authority for answering in the affirmative, and he thus confirms the account of the spread of the faith in the opening chapters of the Book of Acts. Throughout the book he is an apologist, but he is not contented, like most English writers on prophecy, with beating out threshed straw. His volume is full of matter which I cannot here summarise, and which will be fresh to most students, and the tone is beyond praise. I wish it had been possible to give a better idea of the contents; but the book defies analysis. It is a weakness accounted for by the circumstances of the lecturer. Less excusable, I fear, are certain unpleasing neologisms, such as Hebrewism, Grecianism, beatification, God-conception, God-proclamation, and even Pan-Jehovahism.

T. K. CHEYNE.

NEW NOVELS.

- Anthony Fairfax.* In 3 vols. (Bentley.)
Karma. By A. P. Sinnett. In 2 vols. (Chapman & Hall.)
Leicester. By Francis William L. Adams. In 2 vols. (Redway.)
Kopal-Kundala. By Bunkim Chandra Chatterjee. Translated by H. A. D. Phillips. (Trübner.)
Carrigaholt. By John Burke. (Dublin: Hodges, Figgis, & Co.)

IF, as there is every reason to believe, *Anthony Fairfax* is a first effort in fiction, its author deserves encouragement in consideration of the character rather than of the amount of the success he has attained. He has made a good, because he has made an unambitious and a perfectly sincere, beginning. *Anthony Fairfax* is not a profound psychological study, nor a daring experiment in realism, nor even an original and rattling melodrama. The hero himself, a man under a cloud because he has been unjustly imprisoned, is no novelty. But *Anthony Fairfax* deserves to be read, and will be enjoyed because it is a thoroughly simple, straightforward, healthy story, and because its author does not crowd his canvas

with figures. Only two of these, indeed, can be said to be elaborately portrayed—Anthony Fairfax, the man whose life a cruel wrong has shadowed; and Beatrice Clare, who is destined to dissipate the shadows. There is, indeed, a third portrait—that of Helen Carlyon, the friend and unconscious rival of Beatrice—which the author evidently intended at first to take a place beside the others. But she seems to fall off in character as the plot develops. If she has anything to recommend her, it is spirit. Yet she manifests a lack of spirit in engaging herself to a man who obviously pities her because her history, like his own, is under a cloud, while his heart has gone out to the bright Desdemona of Cheynhurst Vicarage. The breaking off of their engagement is also, considering the reasons for her doing so, a still greater exhibition of weakness. Beatrice herself is, however, a very charming girl, of the best English middle-class type, fearless, constant, healthily unheroic; and the story of her linking her life with that of Fairfax, which begins with curiosity and passes through sympathy into love, is told with great skill and care. Fairfax's retainers, the Dixons, too—Bob, who was his companion in prison, and his brother Joe, who in a tipsy moment reveals his master's secret, but makes an adequate atonement by clearing that master's reputation—are very good examples of plain North-country sense, fidelity, and independence. Genuine humour of the quiet sort is exhibited in the account given by the author of the effect produced by the revelation of Fairfax's term of imprisonment on the minds of imaginative country gossips.

The President of the Simla Eclectic Theosophic Society is, no doubt, a thoroughly honest devotee to occult science, and there are evidences in *Karma*, that with or without his "astral shell" he has a quick eye for character. But the ordinary Philistine reader of *Karma* is almost certain to say that he would prefer to have Mr. Sinnett's fiction without his Buddhism, or his Buddhism without his fiction. There are fortunately some very real folks mixed up with the clairvoyance and the feats of occultism, and the long sermons in *Karma*. There is Miss Vaughan, very fashionable, very sensible, and very lovable, as well as very beautiful. There are the delightfully commonplace Jem and Mrs. Miller, who must have been queer company for the prosing, tree-blasting baron, that figures as the magician (but "no *mécanique*, ladies and gentlemen") of the book. Even the poor ugly, brilliant journalist Annerley, who has twice to give up the actress Miriam Seaford, but whose "*Karma*" does not "entitle him to go mad," conducts himself in a sufficiently rational manner, when he is not under the influence of Baron Friedrichs, or compelled to justify the clairvoyance of a rather tiresome Mrs. Lakesby. But, in truth, *Karma* is not a book to be criticised, but to be believed or disbelieved in. It must be admitted, at the same time, that Mr. Sinnett can write vivaciously even on subjects of common human interest.

More morbid stuff than *Leicester* it is hardly possible to conceive, and it may be hoped quite impossible to write or publish. It is termed "an autobiography," and

many of the passages in it remind us of Rousseau, and of Mr. Morley's remark on Rousseau that "nobody else ever asked us to listen while he told of the playmate with which unwarned youth takes its heedless pleasure, and which waxes and strengthens with years until the man suddenly awakens to find the playmate grown into a master, grotesque and foul, whose unclean grip is not to be shaken off, and who poisons the air with the goatish fume of the satyr." Seriously, what purpose, ethical or artistic, does Mr. Adams seek to serve by printing the delirious and frequently disgusting ravings of a mentally diseased and unhappy lad, who cannot meet a sprightly girl in a drawing-room, but he sets her down as "a cocotte" and "a frank little sensualist." Yet there is one character in the story that is drawn with fidelity to truth—poor Rosy Howlett, the little seamstress, who elopes with the mad boy, and goes to Paris as his mistress, because his creed will not allow him to marry. Even M. Zola Mr. George Moore would find it hard to beat Mr. Adams's description of Rosy's death. The grimly minute narrative of Leicester's school-boy troubles and of his attempt to get a living when he is discarded by his guardian is, too, of such a character as to make one regret that Mr. Adams had not put to better use his undoubted, though undisciplined, powers.

Mr. Phillips, who translates *Kopal-Kundala*, is good enough to preface it with an introductory essay on "Bengal and Bengali Novelists," from which it would appear that there is hope of a good school of fiction making its appearance in Hindustan some day. From *Kopal-Kundala*, however, which is a specimen of the work of Bunkim Chandra Chatterjee, little can be inferred. It is a *mélange* of love, feminine beauty, and cruel religious rites. It begins with Kopal Kundala saving her future husband, Nobokumar, from being murdered by a frantic priest, and ends with the drowning of the pair in the Ganges. There is not much of a plot in *Kopal-Kundala*, although a slight element of intrigue is contributed to the story by Moli Bibi, a forgotten wife upon whom Nobokumar stumbles, but who is in reality a passionate pilgrim of free love. The author's power, such as it is, lies not in incident or in character-sketching, but in essentially sensuous description; and of even that one would require to see more before venturing to say that it is great.

In *Carrigaholt* will be found some good Irish brogue and liquor, and some very bad half-Irish poetry. There is no plot to speak of; the incidents are not worth mentioning, and are very loosely connected. O'Hara, the warm-hearted but improvident squireen, is a familiar friend in Irish fiction. But he is better drawn than any one else in the book. Altogether, *Carrigaholt* is as slight a story as has been published for a long time; but it is quite harmless.

WILLIAM WALLACE.

SOME RECENT BOOKS ON ECONOMICS.

Principles of Social Economy. By Yves Guyot. Translated by C. H. d'Eyncourt Leppington. (Sonnenschein.) M. Guyot's treatise was well worth translating. It is the work of an independent and courageous

thinker; it is full of facts; and it is written with a vivacity of style and a fertility of illustration worthy of Bastiat. M. Guyot, too, calls himself a warm partisan of diagrams, and he has used them freely with excellent results. They have the merit, as he points out, of making the proportion of quantities to be more clearly perceived, and also of indicating, not only what the average is, but how it is arrived at. It would certainly be well if in economical works the method were more largely adopted. The book is interesting on another side, for it contains a more unqualified defence than any other Continental economist has made of the principle of individualism. M. Guyot is a free trader, and not merely in a tariff sense: he is equally opposed to that other form of the protective spirit which he calls Colbertism, and which shows itself in every unnecessary interference of the State with the individual. He allows, however, more scope to the State, whether in the form of the central or the communal authority (an important distinction, often ignored in the discussion of this question), than do our English individualists. For instance, he would not leave education to individual action. He is willing to include even the higher education within the sphere of the State; but he goes on:

"I say the State, taking it collectively; but I think there would be great advantages in leaving the higher as well as secondary education to the initiative of the Communes. As to primary education, I am in favour of the intervention of the State so far as this—that it should see to its being everywhere given. But recent facts have shown the action of the State to be less rapid and effective than that of the Communes."

On the whole, M. Guyot's exposition is singularly clear, and his teaching sound. But he has been curiously led astray by Carey's often refuted refutation of Ricardo's theory of rent. Carey showed truly enough that appropriation did not begin with the most fertile land, the hill sides being cultivated before the marshy flats. But his criticism affected only Ricardo's statement of the theory, and not the theory itself. If we include such considerations as the safety of the cultivator and the advantages of transport, the theory remains permanently and necessarily true. Mr. Leppington's translation, it should be said, is exceedingly well done. But he should not have left this startling ambiguity: "It takes the Government 800,000 working days to build a ship of 8,000 tons; while private industry constructed the *Admiral-Duperré*, a ship of 10,487 tons, in 411,000."

The Scottish Highlanders and the Land Laws: an Historico-Economical Enquiry. By John Stuart Blackie. (Chapman & Hall.) Prof. Blackie has made himself the acknowledged champion of the Highlanders. He knows them as few men do; he has lived among them, and learned their language; he has studied their history, their character, and their condition, with a peculiar and sympathetic care; and by his breezy verse and prose he has tried to infuse into others his own enthusiasm. In this, his last work, he has taken up a new attitude. Having convinced himself that the evils which oppress the Highlanders are "the natural result of a general one-sided and unjust body of land laws," he has not been content with investigating the scandals of the clearances, but has made a systematic inquiry into the land customs and legislation of various Continental countries. Not many of those who have expended their indignation on the Crofters' question have done as much, and his experience and his studies give him a good title to be heard. The interest of his book, however, lies less in his practical suggestions than in his vigorous account of the Highlanders, of their virtues and their vices, and of the influence which untoward events

have had upon them. The story, no doubt, has been already told, but it bears repeating; and he has told it very effectively, and with a moderation to which he has not always schooled himself. If we mistake not, he has been the first to note that among the causes of the present agitation is the Disruption of 1843. In the Lowlands the Disruption made a healthy division in the Church; in the Highlands the Establishment was practically swept away. "And," he says,

"as the Established Church was almost the one link that remained, in the absence of a middle class, binding the great landed proprietor to the mass of the people, it follows that the effect of the Disruption was the snapping asunder of one of the firmest of social bonds in a district where hardly another social bond remained to be snapped."

Prof. Blackie makes many bold proposals of land reform. For example, he would have rents fixed by a special court, according to the soil and the circumstances of the tenancy, and, while opposed to excessive subdivision, he would check the accumulation of land by an increasing tax. He looks with favour on a law and custom of primogeniture, not indeed in its hard English shape, but controlled as it is in the Channel Islands. And he would follow the law of the Channel Islands also in placing restrictions on the right to disinherit the natural heir. The concluding portion of the book is devoted to an examination of the Report of the Crofters' Commissioners, which, as he tells us, he refrained from reading until he had thought out the case for himself.

Les Classes Ouvrières en Europe. Par René Lavollée. Second Edition. In 2 vols. (Paris: Guillaumin.) In spite of the great and growing interest in labour questions, there is still a serious difficulty in obtaining information, at once trustworthy and wide, as to the condition of the working classes. Social theories abound; but of the mode of life, and even of the earnings, of the greater part of the population of most countries, we have only scanty and incorrect accounts. The fact is not surprising. To draw up a report of the remuneration which labour receives in England or in France or in Germany, to tabulate the wages in different occupations, to show how wages vary with localities, with seasons, with degrees of skill on the part of the workmen, is a task obviously beyond the powers of any one man, to be accomplished with even moderate completeness only by a body of trained investigators, acting in concert, and assisted by the employers and the workmen themselves. Prof. Leone Levi's well-known reports are the result of careful inquiry; but they must be used with great caution, and they do not profess to trace out, except very roughly, local variations of wages. One of the most useful and detailed works on the subject, although it is not to be implicitly trusted, is Mr. Edward Young's report on labour in Europe, in the United States, and in British America. It is now, however, some fifteen years old; though we understand that an American commissioner is in Europe at the present time preparing a revised report. M. Lavollée has limited his field of investigation, and has consequently been able to adopt a more minute mode of treatment. He has excluded France and England, reserving them, we hope, for a future time, and has confined himself to the other countries of Europe. The first volume treats of Germany, Holland, Norway, Sweden, and Russia; the second, of Switzerland, Belgium, Austria and Hungary, Spain and Portugal—the last two countries being dismissed in a few rather unsatisfactory pages. The chapters on Germany form a mine of information on the position of labourers both in country districts and in towns, comprising an account of wages, hours of labour, cost of living, dwelling-houses, workmen's associations, co-

operation, &c. A full summary is given of recent industrial legislation, and the progress is traced of German socialism up to the recent speeches of Prince Bismarck. In an Appendix are catalogued the rates of wages in different occupations and at different places throughout Germany, together with the prices of the principal articles of consumption in a workman's family. M. Lavollée's tables confirm the opinion commonly held, that German wages are, roughly speaking, about 25 per cent. lower than English wages, and they show, moreover, that there is not nearly the same difference in the cost of living between the two countries. It is evident, also, as one might expect, that within Germany itself the local variations of wages are much wider than in England. M. Lavollée's work, so far as we have been able to test it, is carefully done, and deserves to be studied by all who are interested in social and labour questions.

Icaria: a Chapter in the History of Communism. By Albert Shaw. (Putnam.) Mr. Shaw has told very vividly and faithfully the story of the Frenchmen whom Cabet, the Communist of '48, persuaded by his fervid teaching to seek in America a new and fraternal life. Like every story of socialism in real life, it is at once inspiring and sad. The enthusiasm of the original settlers was something deeper than a mere fleeting discontent with the life which they abandoned; for their descendants still remain faithful to their original purpose, though experience has taught them to moderate their hopes. But there is more to tell of disappointments and of dissensions than of prosperous union. They have quarrelled among themselves, and have split up into separate communities, whose history recalls that of the Seceders, the Original Seceders, and the New Original Seceders in the Scotch Church. The experiment, however, is by no means at an end. Two groups have recently blended, calling themselves the "Icaria-Speranza Community," and in their settlement near San Francisco show signs of prospering. But they have been compelled to make a concession to the weakness of human nature by recognising private property in the form of pocket-money.

Essays on Economical Subjects. By "Hibernicus." (Dublin: Ponsonby.) "Hibernicus" is at issue with political economists on many important matters. He seems not to have very much respect for them, believing that they are carried away by their theories, and that they speculate on economical subjects with a blame-worthy ignorance of economical facts. Let us give an example of his own reasoning. Irritated by the habit of treating free trade as a panacea, and evidently not aware of the subtleties of Mr. Sidgwick, he is ingenious in pointing out the possible benefits of protection. "It seems to me," he says, after summarising the argument in favour of one-sided free trade, "that, in this reasoning, the distinction between the cost of imported commodities to the British public, and their cost to the individual British consumer, is entirely overlooked. Assuming that the duty is not prohibitive—that the foreign commodity continues to be imported, and that the duty on importation is paid—the cost to the country is less than the cost to the consumer by the whole amount of the net revenue which the duty produces; and as the consumer is almost always a tax-payer, he obtains . . . in that capacity a benefit at least equal to the loss he sustains in his capacity of consumer."

And he discusses, by way of example, the effect of a duty on American corn; but, seeing that the influence of the duty on home agriculture disturbs the theory, he is content with concluding that it holds good of manufactures, "where increased production at home does not imply a proportionally larger expenditure of labour." "Hibernicus" is all for precision of statement, but there is much looseness here. His argument

requires not merely that the duty should not be prohibitive, but that it should not diminish the imports of the duty-paying article. Where the imports are diminished, and whether from the fact of the higher price caused by the duty or from the new home competition they always will be diminished, the consumer pays the higher price on the whole consumption, and collects duty only on a part of it. To another argument in this same essay, he calls special attention in his preface, claiming it as new and important. If free trade be essentially a good thing, its benefits should be seen wherever it is applied: how, then, has it so terribly failed in bringing prosperity to Ireland? If, as he thinks is the case, free trade is not the cause of Irish distress, then it cannot be claimed as the cause of English prosperity. Of all possible positions, this is perhaps the only one that is absolutely untenable. A careful and detailed answer to the question would form an interesting chapter in the history both of free trade and of Ireland. Among the other subjects discussed by "Hibernicus" are the principle of population, the land question, commercial crises, the English Church, and war. Like M. Guyot, he falls into the Carey misreading of Ricardo, but it is by a sort of original sin, and not through the teaching of Carey, whom he does not seem to have studied. He seems indeed to go further, and to deny that in fact the high lands have been cultivated before the valleys. Constantly as we have found ourselves in disagreement with "Hibernicus," we have been impressed by the ingenuity of his arguments and by the business-like shrewdness of much of his criticism. In this sense the book is worth reading.

NOTES AND NEWS.

THE forthcoming volumes in the series of "Early Britain," published by the S. P. C. K., will be *Scandinavian Britain*, by Mr. F. York Powell; and *Post Norman Foreign Influences*, by Mr. H. G. Hewlett.

PROF. FREEMAN is lecturing at Oxford this term on "The Chief Periods of European History."

PROF. ARMINIUS VAMBERY has undertaken to write for Messrs. Cassell & Co. a work on Russia and England in Central Asia, which will be ready for publication in a few weeks. It will describe the various countries and peoples which have been conquered by Russia in her successive advances towards India, showing the influence which has been exerted by Russian rule, and contrasting it with the effect exercised by the British régime in India.

MR. EDMUND GOSSE is lecturing at Cambridge this term on "English Prose in the middle of the Eighteenth Century." His former course of lectures, "From Shakspeare to Pope," will shortly be published by the Cambridge Press. The Cambridge Press also announce *Studies in the Literary Relations of England with Germany in the Sixteenth Century*, by Mr. C. H. Herford; and an *Introduction to the Literature of the French Renaissance*, by Mr. A. A. Tilley.

THE Society for the Propagation of the Gospel in Foreign Parts proposes to publish, if a sufficient number of subscribers can be obtained, its MS. journals from the date of its incorporation in 1701 to 1800, which contain valuable materials for the history of the foundation of the Church in America, Canada, and the West Indies, besides much important evidence bearing on the history of families and individuals during the last century. It is estimated that these journals would fill five octavo volumes of about seven hundred pages each, at a cost of £6 6s. for the set. It is intended to print only 250 copies, and each copy will be numbered and signed,

MESSRS. SAMPSON LOW & Co. will publish next week a work by the Rev. Dr. Lansdell, entitled *Russian Central Asia*: including Kuldja, Bokhara, Khiva, and Merv; with Appendices on the Fauna, Flora, and Bibliography of Russian Turkistan. The book will be in two volumes, and will be illustrated with photographic frontispiece, seventy engravings, and route and ethnological maps showing the Afghan frontier as marked in new Russian publications. It describes a journey of 12,000 miles—5,000 by rail, 3,500 by water, and 3,700 on wheels, horses, or camels—through Western Siberia to Kuldja: thence through Russian Turkistan and the Kirghese Steppes to Tashkend, Khokand, and Samarkand. Crossing into Bokhara, the author travelled through the Khanate as guest of the Emir, floated 300 miles down the Oxus to Khiva, and then continued by a new route across the land of the Turkomans and north of Merv to Krasnovodsk. In seventy-seven chapters the book treats more or less fully of all parts of Russian Turkistan, Kuldja, Bokhara, Khiva, and Turkmenia, down to the frontier of Afghanistan, and describes many hundreds of miles of country not previously visited by an English author. It also contains lists of 4,300 species of fauna and flora, a bibliography of 700 titles, and an index with more than 10,000 entries.

MESSRS. HATCHARD will publish during the month an educational religious work intended as a class book, and entitled *Homely Talks with Young Men on the Young Men of the Bible*, by the author of "Joined to an Idol." Canon Westcott has written a preface for the book.

THE collected works of Râja Rammohun Roy, the Hindoo reformer and patriot, will shortly be published in Calcutta. Subscribers' names may be sent to Messrs. Williams & Norgate.

MESSRS. HURST & BLACKETT will shortly publish the following novels: *The Sins of the Fathers*, by Mr. Henry Cresswell; and *Entangled*, by Miss Fairfax Byrrne, each in 3 vols.

AT the recent examination at the Inns of Court no less than ten natives of India passed in Roman Law; and one, Mr. Satyendra Prasanna Sinha, obtained the senior scholarship in equity at Lincoln's Inn.

MR. H. T. WHARTON'S *Sappho*: a Memoir and a Translation is now ready for issue to subscribers. The large paper copies, with artist's proofs of the frontispiece before letters, can only be obtained from the author, 39 St. George's Road, N.W.

MR. WILLIAM LUDLOW has just added *As You Like It* to his series of reprints of the First Folio of Shakspeare (Simpkin, Marshall, & Co.). We are glad to learn from his "advertisement" that the previous volumes have met with the success they deserve. Their price of eighteenpence is astonishingly low for so elegant a format. Mr. Ludlow now announces, for issue to subscribers only, an *édition de luxe* of the same series, suitable for "a collector's library."

A NEW work on *Subscription and Belief*, by the author of *The God-Man*, is announced by Mr. Eliot Stock.

MESSRS. SAMPSON LOW & Co. will publish, immediately, a Life of the late Dean Stanley, by Grace A. Oliver, author of a Life of Maria Edgeworth. The book will be entitled, *Arthur Penrhyn Stanley, Dean of Westminster; His Life, Work, and Teachings*.

MESSRS. WILLIAMS & NORGATE announce an English translation of the Jerusalem Talmud, by Dr. Moses Schwabe, of the Bibliothèque Nationale, the author of the French translation of that work. The first volume, containing the

treatise *Berakhoth* (Blessings), is in the press, and nearly finished.

MESSRS. J. & R. MAXWELL announce the issue of two new three volume novels—*Sweet Christabel*, by A. M. Hopkinson; *Corinna*, by "Rita."

MESSRS. SIMPKIN, MARSHALL, & Co. announce to-day a new book, dedicated to Prof. Skeat, by Dr. Clarke Robinson, of Durham, viz., *Introduction to our Early-English Literature*, giving a critical review, with extracts, original and translated, of every Anglo-Saxon poem before the Norman Conquest, with historic introduction and list of prose writings.

MR. FISHER UNWIN will publish next week, as a shilling volume, a translation, by Miss Ballin, of M. James Darmesteter's recent lecture on the Mahdi, delivered at the Sorbonne. The title of the book will be *The Mahdi, Past and Present*. It will contain a portrait of the present and one of a former Mahdi, and a reprint of the letters sent from Khartoum by the correspondent of the *Daily News*.

MR. ARROWSMITH'S "Bristol Library" of shilling novelettes, which began with *Called Back* and now numbers five volumes, will be augmented next month by a farcical romance by Mr. F. Anstey, entitled *The Tinted Venus*.

M. ARSÈNE HOUSSAYE is about to publish a new book, in four volumes, under the attractive title of *Mes Confessions*.

THE first portion of an early Ordinary of Arms from the heraldic collections, *temp.* Richard II., commonly known as "Mr. Thomas Jenyns' Book of Armes," and never before printed in its entirety, will appear in an early number of the *Antiquarian Magazine and Bibliographer*.

Walks in Epping Forest, an illustrated handbook to the forest paths, by Mr. Percy Lindley, with cycling and driving routes, will be issued next week.

THE works of the late M. Blanqui are to be published shortly by M. Felix Alcan. The first two volumes, entitled respectively *Capital et Travail* and *Fragments et Notes*, will appear immediately.

Mother Darling, a story founded upon fact, by Miss Bewicke, is about to appear in Messrs. Field & Tuer's white parchment series.

THE new serial story which, under the title of "My Namesake Marjorie," will be commenced in *Cassell's Magazine* for June is from the pen of the author of "Who is Sylvia?" The scene is laid partly in England and partly abroad.

APROPOS of M. de Bornier's candidature at the Académie française, the *Livre* tells the story that on the occasion of the inauguration of Ponsard's bust at the Academy M. de Bornier wrote a commemorative poem, which he sent to the newspapers on the day before the ceremony. It contained the lines

"Tu mourus en pleine lumière,
Et la victoire couturière
T'accompagna jusqu'au tombeau."

The next morning the poet found that one of the leading papers which had printed his verses had turned the second line into "Et Victoire la couturière"!

A SHAKSPEARE society has been founded at New York. Among the promoters are Mr. Brander Matthews and Mr. Appleton Morgan.

ACCORDING to the *Livre*, M. Hovyn de Tranchère has discovered, in the Imperial Library at St. Petersburg, a number of interesting historical documents relating to Mary Stuart, to Henry IV., and to the Fronde. The results of M. Hovyn de Tranchère's researches will be

published by Feret, of Bordeaux, under the title, *Les Dessous de l'Histoire*; Curiosités judiciaires, administratives, politiques, et littéraires. The work will also contain the unpublished memoirs of Latude, and an important series of documents taken from the papers of the Bastille.

The publishers of the new monthly magazine, *The Scottish Church*, are Messrs. R. & R. Clark, of 42 Hanover Street, Edinburgh, not Messrs. T. & T. Clark, as was stated in our note of last week.

PROF. SKEAT has published, in the "Clarendon Press Series," an edition of the ballad called *The Tale of Gamelyn*, which is given in several MSS. of Chaucer as one of the "Canterbury Tales." That the ballad is not Chaucer's is obvious at a glance. Prof. Skeat accounts for its being regarded as his by the conjecture that the poet may have written out a copy of "Gamelyn," intending to use the story as material for his own poem, and that this copy may have been found among his papers. This hypothesis is ingenious, but it cannot be regarded as anything more than a possibility. If it be correct, there cannot be much doubt that Prof. Skeat is right in his further interesting suggestion that the tale was intended to be put into the mouth of the squire's yeoman. The ballad has a special interest for Shakspeare students, as it is the source from which (through Lodge's *Euphues Golden Legacy*) the story of "As You Like It" was derived. The hero, Gamelyn, is mentioned in some of the Robin Hood ballads as "Gandeleyn" and "Young Gamwell." Prof. Skeat's text is printed from MS. Harl. 7334, and the readings of six other MSS. are given. The volume contains a glossary and notes, and an introduction briefly, but satisfactorily, dealing with the language and versification of the poem, and with the relation of the story to Shakspeare's play and to the Robin Hood cycle. We are sorry to see that Prof. Skeat adopts the mistaken notion that Robin Hood means "Robin of the Wood." In support of this opinion he states that "Robin des Bois" is a personage familiar in French nursery legend—an assertion which is thus disposed of by M. Jussier in his notice of the work before us in the last number of the *Revue Critique*:

"M. Skeat prend texte d'un des romans de notre compatriote [Eugène Sue] pour affirmer que le caractère de Robin Hood n'est pas inconnu en France et que ce personnage a son rôle dans nos récits populaires; le nom de 'Robin des Bois' serait invoqué par les mères françaises pour effrayer leurs enfants. Malgré l'autorité d'Eugène Sue et celle de l'auteur anonyme d'un article des *Notes and Queries*, le nom de Robin des Bois ne représente rien parmi nous que la traduction fort libre du titre d'un opéra de Weber, 'Der Freischütz.'"

ORIGINAL VERSE.

THE PARTING SIGH.

HERE have I laid me by my Love that's dead:
An hour ago she shuddered, "Sweet, be brave!"
Then sighed and died in the last kiss she gave;
And all the music of the life we led
Sinks like the anthem sinking overhead
Upon the carven sleepers on a grave,
Cleaving in stone together as they clave
In the life ended where they once were wed.
"Be brave?" What then's the bravest way to die?
Nay, 'twere the noblest dying for her sake
To spend my heart-blood slowly, through long years,
And while my insatiate miser-soul doth make
Its dark, dear hoard of her sweet memory.
Smile for the world, and serve it—keep my tears.

ERIC S. ROBERTSON.

MAGAZINES AND REVIEWS.

THE most interesting article in the current number of the *China Review* is the "Sketch of Formosa," by Messrs. Colquhoun and Stewart-Lockhart. The authors epitomise in forty-seven pages all that is at present known of the island and its inhabitants. Beginning with the occupation of Fort Zelandia by the Dutch in 1624, they trace its history down to the present time, and add much information on the geography, climate, and trade, which will be read at the present time with interest. The description given by the authors of the climate and commercial capabilities of Kelung partly explain the difficulty the French have had in turning their conquered territory to account. The great dampness of the climate—rain falls on most days in the year—makes it very unhealthy. Even the Chinese suffer acutely from fever, and the death-rate among the coolies working in the mines is excessive. "The summer heat is tropical, and the changes are sudden." The trade of the island is still in its infancy, but the increase in its value has been very considerable since the ports have been open to foreigners. For example, the increase in the value at Takow between 1868 and 1885 was, in round numbers, from £350,000 to £900,000. The article next in importance is one on the "Ningpo Dialect," by Mr. Parker, who furnishes in this contribution another evidence of the excellent work he is doing in the cause of philology by his careful study of the dialects of China. Mr. Pilon continues his account of the "Six Great Chancellors of Tsin," and Mr. Phillips gives us a sketch of the life of the celebrated pirate and rebel Koxinga. Some of the notes and queries are interesting.

THE *Theologisch Tijdschrift* for May opens with another clear and cogent article by Dr. Rauwenhoff on the origin of religion (he agrees very much with Pfeiderer, and congratulates that scholar on the success of his book, which the official disavowal extended to his lectures could not prevent); Dr. Koster continues his examination of Semitic deluge stories; Dr. Prins discusses the destination of the Epistle to the Hebrews (the Jewish minority in the Roman Church, in the twofold danger of separating itself from the Gentile section and of falling away through persecution, is addressed by a Jewish Christian of Alexandrian origin and Pauline views); Dr. Snellen reviews a volume of sermons by de Bussy; and Dr. Rauwenhoff gives an In Memoriam to the great theologian, J. H. Scholten (died April 10).

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- DAUDET, A. *L'Arlesienne*. Paris: Lemerre. 2 fr.
DUENTZER, H. *Abhandlungen zu Goethe's Leben u. Werken*. 1. Bd. Leipzig: Wartig. 8 M.
FRIEDRICH, C. *Augustin Hirs Vogel als Töpfer, seine Gefässentwürfe, Oefen u. Glasgemälde*. Nürnberg: Schrag. 20 M.
GOURD, A. *Les chartes coloniales et les constitutions des Etats-Unis de l'Amérique du Nord*. T. 1 et 2. Paris: Pichon. 18 fr.
GUYOT, Y. *Lettres sur la politique coloniale*. Paris: Reinwald. 4 fr.
MALOT, H. *Le Sang bleu*. Paris: Charpentier. 3 fr. 50 c.
MEYER, P. *De Palermo à Tunis, par Malte, Tripoli et la côte*. Paris: Pion. 3 fr. 50 c.
MUELLER, W. *Politische Geschichte der Gegenwart*. XVIII. Das Jahr 1884. Berlin: Springer. 4 M. 50 Pf.
PROPERGE, Les *Élégies*: traduction en vers de M. de la Roche-Aymon. Paris: Quantin. 10 fr.
RAPPORT sur la culture du café en Amérique, Asie et Afrique. Paris: Challamel. 90 fr.
RODT, E. v. *Kunstgeschichtliche Denkmäler der Schweiz*. 3. Serie. Bern: Huber. 20 M.
STARCKE, C. N. *Ludwig Feuerbach*. Stuttgart: Enke. 9 M.

HISTORY.

- HALLWACH, H. *Gestalten aus Wallensteins Lager*. II. Johann Aldringen. Ein Bruchstück aus seinem Leben als Beitrag zur Geschichte Wallensteins. Leipzig: Duncker & Humblot. 3 M.

MICHEL, N. H. *Du droit de cité romaine: études d'épigraphie juridique*. 1^{re} Série. Des signes distinctifs de la qualité de citoyen romain. Paris: Larose. 5 fr.

SOBEL, A. *L'Europe et la Révolution française: les mœurs politiques et les traditions*. Paris: Pion. 3 fr.

TARDIF, E. J. *Les auteurs présumés du Grand Coutumier de Normandie*. Paris: Larose. 3 fr.

TROLE, A. *Das italienische Volkstum u. seine Abhängigkeit v. den Naturbedingungen*. Leipzig: Duncker & Humblot. 3 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

DOMBROWSKI, R. Ritter v. *Die Gewerthbildung der europäischen Hirscharten*. Wien: Gerold's Sohn. 32 M.

GUENTHER, S. *Lehrbuch der Geophysik u. Physikalischen Geographie*. 2. Bd. Stuttgart: Enke. 15 M.

LUDWIG, G. *Tertullians Ethik in durchaus objectiver Darstellung*. Leipzig: Böhme. 2 M. 80 Pf.

SCHWARTZKOPFF, P. *Die Freiheit d. Willens als Grundlage der Sittlichkeit*. Leipzig: Böhme. 1 M. 50 Pf.

SPITZER, S. *Untersuchungen im Gebiete linearer Differential-Gleichungen*. 3. Hft. Wien: Gerold's Sohn. 3 M.

VALLON, G. *Uccelli d'Italia descritti e dipinti*. Disp. 1. Turin: Loescher. 4 fr.

PHILOLOGY.

DE-VIT, V. *Lexici Forcelliniani pars II., sive onomasticon totius latinitatis*. Distr. 23. Prati. 3 fr.

IBN GINNI, de flexione libellus. Arabice nunc primum ed. in latinum sermonem translult, notis illustravit G. Hoberg. Leipzig: Brockhaus. 3 M. 50 Pf.

LENGUET, F. F. *Der Kunstsin d. Horaz*. Leipzig: Hucks. 1 M.

SMITH, R. M. *De arte rhetorica in L. A. Senecae tragœdiis perspicua*. Leipzig: Fock. 2 M.

CORRESPONDENCE.

THE LINDSEY SURVEY.

Hammersmith: May 7, 1885.

I cannot think that authors should be encouraged to review their reviewers, which seems to be the order of the day. We are all apt to imagine that, if we might only be allowed to explain, those who find fault with us would easily be proved in the wrong; but such controversies between author and critic have little interest for any one but themselves, and a book must stand or fall by what it contains, without the help of afterthoughts or explanations.

After this protest, I proceed somewhat inconsistently to contend that, although Mr. Round praises me beyond my deserts in his letter to the *ACADEMY* of April 18, it is not fair to blame my little book for sins of omission and commission of which it is not guilty.

For instance, William Torniant's holding of three carucates and three bovates, is made up of one carucate in Faldingworth (p. 21), and of one carucate in Binbrook (p. 24), both of which had belonged to his father Osbern in Domesday. He had also three bovates in Newton by Toft (p. 25), five bovates in Nettleton, and three bovates in Grassby (31), which last three had been escheats. It is true that the three bovates in Newton are misprinted two bovates in an Index (p. 51); but the sum total is correct, and nothing has been overlooked in the reckoning.

Again, William Torniant's name is not included in my list of undertenants, simply because I cannot think that he was the mesne tenant of the six bovates in Aisthorpe, belonging to Robert FitzRoy, which were held under him by Robert Hundyfot (p. 21). As I understand it, this estate was a small escheat, which the king had appropriated to the part maintenance of his natural son, and during the boy's minority it was left in the hands of a local officer of the Royal Exchequer, such as William Torniant is known, from the Pipe Roll of 1130, to have been.

Mr. Round is equally mistaken in saying that, according to the Survey, no part of Osbern's Domesday holding passed to his son Richard and that Richard's holding was not five bovates as I state at p. 11, but two bovates. For he will find in the Survey itself, that Richard possessed three bovates at Elsham (p. 31), as well as two bovates in the Wapentake of Calceworth (p. 34).

He will find also that Richard inherited from his father the mesne tenancy of large estates, both at Wickenby (p. 35), and at Reston (p. 38), in the Percy fief, and also of an estate at Benniworth, under the Archbishop of York (p. 35). It must be borne in mind also that the name of the mesne tenant is constantly omitted in the Survey, so that he probably inherited other lands of this tenure which are not specified. I should expect that the reason why the name of his father is generally added when Richard of Lincoln is mentioned, is simply because it was necessary to distinguish him from members of other families bearing the same name; such as Alan of Lincoln, and Wigot of Lincoln. But this addition would not, of course, be necessary to distinguish William Tornant.

I must remind Mr. Round that my notes on the Survey make no pretension to give an exhaustive account of the Landowners of Lindsey in 1114-16. They were merely intended to suggest how much information might be gleaned from this Record, by those who can read between the lines, and to provoke further study of its contents.

Osbern, the priest, was an official before Domesday (fo. 377), and was, I suspect, introduced into the public service by Ernwin, the priest, who was one of the pre-Domesday Sheriffs of Lincolnshire. Osbern eventually succeeded Ernwin, and is addressed as sheriff of the county in a series of writs relating to Lincoln Cathedral, in the reigns of William Rufus and Henry I. (*Monasticon*, vol. viii.) But I must reserve for a future edition any further account of Sheriff Osbern and his sons, with many other points of interest, which I have lately worked out in detail. Since my little book was published, the original MS. has been reproduced in facsimile by the autotype process; so that, through the enterprise of Mr. James Greenstreet, a perfect text is accessible to invalids like myself, who cannot visit the British Museum. This has encouraged me to discard all reference to Hearne's text in my next edition, and to print from the facsimile a corrected Latin text with my translation on the opposite page. I have also rewritten the introduction, giving further proof for my belief that the Survey was compiled in the year 1115, with a fuller account from my MS. Baronage of the greater landowners mentioned in the Roll. I must add, however, that it requires more courage than I have at present to make the sacrifice of money, as well as labour, which is involved in reprinting a book that will only be read by real students of English history.

EDMOND CHESTER WATERS.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, May 18, 7.30 p.m. Education: "Review of the Discussion on Art at the Education Conference, 1884," by Mr. E. Cooke.

8 p.m. Inventors' Institute.

8 p.m. Victoria Institute: "Results of Archaeological Research in North America."

8 p.m. Society of Arts: Cantor Lecture, "The Manufacture of Toilet Soaps," by Dr. C. R. Alder Wright.

TUESDAY, May 19, 3 p.m. Royal Institution: "Digestion and Nutrition," by Prof. Gamgee.

7 p.m. Society of Architects.

7.45 p.m. Statistical: "Indian Railways and Wheat Trade," by Mr. A. K. Connell.

8 p.m. Civil Engineers: "The Signalling of the London and North-Western Railway" (adjourned discussion), by Mr. A. M. Thompson; "The Theory of the Indicator and the Errors in Indicator Diagrams," by Prof. Osborne Reynolds; "Experiments on the Steam Engine Indicator," by Mr. A. W. Brightmore.

8 p.m. Society of Arts: "New Britain and the Adjacent Islands," by Mr. Wilfred Powell.

8.30 p.m. Zoological: "On *Diornis oreani*," by Prof. Julius von Haast; "Notes on the Pinnipedia," by Dr. Mivart; "Report on the Collections of Birds made during the Voyage of the Yacht *Marquesa*—Part IV., On the Collection of Birds from Sumatra," by Dr. F. H. G. Guillemard; "On *Echinus macintoshii*, a new Fennatula from the Japanese Seas," by Dr. A. W. Rubrecht.

WEDNESDAY, May 20, 8 p.m. Society of Arts: "The American Oil and Gas-Fields," by Prof. James Dewar.

THURSDAY, May 21, 3 p.m. Royal Institution: "Poisons," by Prof. C. Meymott Tidy.

4 p.m. Archaeological Institute: "Chevron Beads and Blue Bangles from Peruvian Graves," by Mr. J. P. Harrison; "Scandinavian or Danish Sculptured Stones found in London, and their Bearing on the supposed Scandinavian or Danish Origin of other English Sculptured Stones," by the Rev. G. F. Browne.

4.30 p.m. Royal Society.

8 p.m. Historical: "The Establishment of Greek Independence," by Mr. C. A. Fyfe.

8 p.m. Chemical: "Calorimetric Method for Determining small Quantities of Iron," by Mr. Andrew Thomson; "On some Compounds of Cadmium and Sulphur," by Mr. V. S. Veley.

8.30 p.m. Antiquaries: "Report of Survey of certain Megalithic Monuments in Scotland and Westmoreland in 1884," by the Rev. W. C. Lukis.

FRIDAY, May 22, 8 p.m. Quekett Microscopical Club.

8 p.m. Browning: a Paper, by Mr. J. L. Nettleship.

9 p.m. Royal Institution: "Garriek," by Mr. W. H. Pollock.

SATURDAY, May 23, 3 p.m. Royal Institution: "Organic Septics and Antiseptics," by Prof. Odling.

3 p.m. Physical: "Experiments showing the Variations caused by Magnetisation in the length of Iron, Steel, and Nickel Rods and on the Spectral Image produced by a slowly Rotating Vacuum Tube," by Mr. Shelford Bidwell; "Note on Electrical Symbols," by Mr. J. Munro; "Electrolytic Decomposition," by Mr. J. W. Clark.

SCIENCE.

T. Maasi *Plauti Mostellaria*. With Notes, Critical and Exegetical, and an Introduction, by E. A. Sonnenschein. (Bell.)

THIS little book has the merit of being at once scholarly and useful. The editor has spared no pains; and, while everything shows him to be fully abreast of modern research, his notes are thrown into a form and compass that make them accessible and intelligible to all classes of students. A careful reading of parts of the commentary has suggested the following observations:

The name of the play, according to the unanimous testimony of MSS. and grammarians, is not *Mostellaria*, but *Mustellaria*. Is there any reason, then, why this orthography should not be adopted?

V. 8. *Abi rus, abi directe*. Mr. Sonnenschein rightly observes that the true origin of *directus* is still involved in some obscurity. I confess that I find it impossible to believe that there was ever such a compound as *directus*, made of the two prepositions *dis* and *e*. I still hold to an opinion formerly expressed in the *Journal of Philology*, that *directus* is a corruption, which represents (according to the context) one of two words, *directus* or *di-(dis-)rectus*. *Abi directus* or *in directum* would thus mean "go to hell": *abi di-(or dis-)rectus*, or *in directum*, "go and be hanged" (literally "crucified," or perhaps "cut in two"); for there can hardly be a doubt that *dirigo* or *disrigo* means to extend in two directions, or to divide, while *derigo* means to direct downwards, or in a straight line. The Harleian MS. of Nonius, p. 219, gives, in its quotation from Varro, *apage in directum a domo nostra istam insanitatem*, though the lemma of the note is given *directi*. Paulus and the glossaries here come to our aid. Paulus, p. 69 (Müller), immediately after the note on *directum*, has the following gloss: *dirigere invenitur apud Plautum pro discors*; "*dirigo* in Plautus means to cut in two." An old Bodleian glossary of the eighth or ninth century has *dirigere extendere*; *derigit* (for *dirigit*) *dividit, separat*; and Hildebrand's Paris glossary has *directum divisiu*. Now, with regard to *directus* and

in directum, it is to be observed that the MS. of Apuleius's *Metamorphoses*, 6, 16, gives *ad inferos te derige*; and an unimpeachable Latin-Greek glossary interprets *directarius* as = *κατάρατος*. In Plautus, "*Menaechmi*," 432, *duci lembum directum navis praedatoria*, the best MS. (B) has *directum* corrected into *directum*. In the "*Trinummus*," 457, it is true that the palimpsest gives *abin hinc directe*, but the other MSS. have *directe*, and A is not always infallible. In "*Curculio*," 239, B reads *lien directus*, which must surely stand for *deruptus* or *disruptus*. I admit, of course, that in several other passages the form *directus* is supported by respectable MS. authority; but I believe it to be a mistake for *directus* or *directus*. As to the prosody of the word, it is no doubt in several passages, according to the MSS., quadrisyllabic, but in the majority it is probably a trisyllable.

V. 86. *Argumentum* seems to mean not "a scheme of thought," "a principle," but a thing which proves the truth of a statement; so that in v. 92 *ei rei argumenta dicam* should be translated not "the principle of the thing," but "proofs which confirm it," and in 118, *haec argumenta ego aedificiis dixi*, "these are the arguments on the side of the buildings."

V. 607. *Nescit quidem nisi faenus fabularier Unose: neque ego tatriorem beluam Vidisse me umquam quemquam quam te censeo*. *Unose* is Studemund's conjecture based on the *unose* of the palimpsest; but the meaning of *unose*, if Nonius may be trusted, is *simul*. The point of the passage, however, seems to be that the *danista* is like an animal; he has a cry only, and that is *faenus*. *Unose*, therefore, will not give the right sense, unless it be translated "monotonously." I cannot agree with Mr. Sonnenschein that it is contracted for *univorse*.

V. 663. The MSS. give *nisi ut in vicinum proximum mendacium*, for which Mr. Sonnenschein conjectures *nisi id unum ut nostro de vicino hoc proximo*. Three lines below, where the MSS. give *quidquid dei dicunt id decretumst dicere*, he reads *quidquid dicundumst et*, which gives a very weak line. I would suggest that the whole passage should be written thus (keeping more nearly to the MSS.): *Quid ego nunc agam, Nisi ut in vicino proximo mendax siem? Eas emisse aedis huius dicam filium? Calidum hercle audivi esse optimum mendacium: Quidquid di dicunt, id decretumst dicere*. "What shall I do, if not tell a lie about my nearest neighbour? Shall I say this fellow's son bought that house? I've always heard a lie was best served up smoking hot: whatever the gods inspire me with, I mean to say"; just as the sausage-seller in Aristophanes says *τὸ μὲν νόημα τῆς θεοῦ, τὸ δὲ κλέμμι ἐμόν*.

It is to be hoped, in the interests of scholarship, that Prof. Sonnenschein may be able to do as much for the other plays of Plautus as he has for the *Mostellaria*.

H. NETTLESHIP.

AFGHÂNISTÂN IN AVESTIC GEOGRAPHY.

Oxford: May 4, 1885.

AT the present moment, when the mountain regions of the Paropanisus will, in all probability, have once more to play their accustomed part in history as a bulwark against Turanian aggression, the earliest geographical records of

the country, as preserved in the *Avesta*, may attract the attention of the student of Eastern history. The *Avesta*, like other religious books of the East, deals generally with mythical localities rather than with details of real topography. An exception to this rule with regard to the rivers of Afghanistan will therefore be all the more entitled to our interest.

Within the limits of Afghanistan and its former dependencies we recognise the "powerful, faithful *Mourva*" as the modern Merv, little deserving these epithets, the "beautiful *Bakhdi*," as Balkh, *Harava* as Herat, the mountain *Vaitigalpa* as the Bâdhgâs of recent notoriety. The river *Harahvaiti* (etymologically corresponding to Sanskrit Sarasvatî) has been known in successive ages as *Apâxwros* and *Arghandâb* (near Kandahâr); but more important for Avestic geography is the large stream, of which it is a tributary, the "bountiful, glorious *Hahtumañt*," the *Ἐρμανδρος* and *HERMANDUS* of classic authors, the modern *Helmand*. It waters the country of Seistân (*Zakaardân*), where, since time immemorial, the epic tradition of Irân has localised its greatest national heroes, and where, even in our days one of the indigenous families proudly claims, as *Kayânians*, to be descended from the legendary kings of Irân. Long, indeed, have such reminiscences of heroic times lingered about the river. We receive an unusually detailed account of its origin and course just in that *Yasht* which is mainly devoted to the praise of "kingly glory," as connected with lawful rule over Irân. There we read (*Yasht*, xix., 66; comp. "Sacred Books of the East," vol. xxi., p. 302) of its counterpart, "which is attached to the river *Hahtumañt*, as it runs increasing towards the lake (*zrayô*) *Kâçava*, from where the mountain *Ushidâo* stands, round about whose foot mountain streams gather in abundance."

A glance at the map shows the lake *Kâçava* (or *Kâçaya*, according to some MSS.) to be the great lagoon in the depression of Seistân, which its present neighbours simply call the *Zirrah* (derived from *Zand zrayô*—i.e., lake). Similarly, the name *Ushidâo*, although it cannot be traced to a more recent period, must apply to the lofty mountain range formed by the *Kôh-i Baba* and its continuation towards the west, the *Siâh Kôh*, from whence the *Helmand* itself, with all its northern tributaries, takes its beginning.

For a fuller description of this river system, clearly alluded to in the above quoted text, we should naturally look first to the passages immediately following; but here we stumble on difficulties which have puzzled in no small degree interpreters of the *Avesta*. They are considerably aggravated by the unfortunate circumstance that Pârsi scholarship has left us entirely destitute of any traditional help for this particular *Yasht*. The passage in question, simple in its structure, contains a comparatively large number of what apparently are adjectives. Their etymology and their position in the context suggest their being appropriate epithets to something like a river. But just this noun so eagerly looked for cannot be found. It was the new editor of the *Avesta*, Prof. Geldner (*Drei Yasht*, Stuttgart, 1884), to whom the happy idea first occurred of looking among these apparent adjectives for the indispensable complement implied by their presence—real river names. He advanced this explanation for the last four of those mentioned below; but the difficulty of identifying any of these four names on the map seems to have induced, subsequently, this distinguished Zand scholar to restrict his hypothesis to only two of them. I shall endeavour to produce in the following remarks such evidence as may justify the addition of eight new river names to the geographical Index of the *Avesta*. Our version of the interesting passage which

follows immediately on the one translated above must for the present take for granted what has still to be proved.

"At its foot (the Mountain *Ushidâo*'s) gushes and flows forth the *H'âçtra* and the *Hvappa*, the *Fradatha* and the beautiful *H'arenahaiti*, and *Ustavaiti*, the mighty, and *Urvadha*, rich of pastures, and the *Ezei* and *Zarenumaiti*; at its foot gushes and flows forth the bountiful, glorious *Helmand*,* swelling its white waves (?), rolling down its copious floods."

As we have no means for identifying these rivers besides their names, which, if they remained in use for a longer period, must have undergone considerable phonetic changes, it will be safest to turn first to those sources of geographical information which rank in respect to their age nearest to the *Avesta*—the reports of classic authors. Fortunately, as far as Ariana is concerned, they are based to a great extent on a very exact survey, made under Seleucidian rule.

Pliny, speaking of the districts to the south of Aria (Herat), mentions the rivers *PHARNACOTIS* and *OPHRADUS* (i.e., ὁ φράδος of the Greek original), which Tomaschek, in his exhaustive treatise on the corresponding portion of the *Tabula Peutingerana* (*Proceedings* of the Viennese Academy, 1883), has recognised as the modern *Harrât Rûd* and *Farâh Rûd*. They both flow from the western part of the *Siâh Kôh* into the lake of Seistân. The form *Farnahvati*, which is suggested by Tomaschek as the original and native one for *PHARNACOTIS*, represents exactly our *Zand H'arenahaiti* in Persian pronunciation. The substantive *h'arenah*, "glory," as contained in *H'arenahaiti* (*h'arenah* + suff. *vaiti*), assumes in the Old Persian dialect the form of *farna*. Thus the Old Persian *Vindafarna*, *Ἰνδράφρην*, is the exact equivalent of *Zand Vinda-h'arenah* "winning glory." A striking parallel to the doublet *H'arenahaiti*—*PHARNACOTIS* is furnished by the indifferent use of the names *Zaparyâd* and *Δαρυάδης*, *Zapâryau* and *Δαρύγαι* for the neighbouring district and its inhabitants, the change of initial *Z* into *D* being a well-known characteristic of Persian pronunciation, as compared with *Zand*.

For proving the identity of the *Fradatha* of our *Zand* text with (O)PHRADUS, *Farâh Rûd*, we can utilise the additional evidence of those names by which the old Town *Farâh* on the left bank of the *Farâh Rûd* was known in the Macedonian epoch. In the itinerary of Isidorus of Charax this πόλις *μεγίστη* is called with the modern name *Φρά*; but Stephan. Byzant. has preserved a more ancient form in the following excerpt: *Φράδα πόλις ἐν Δαρύγαις ἢ Ἀλέξανδρος Προφθασίαν μεταβόμασεν. Προφθασία* is, in fact, a literal rendering of *Zand fradatha*, which in common use as neuter means (literally "proficiency"), "progress," "increase."

The *Farâh Rûd* is the next independent affluent of the *Hamân* or *Zirrah* to the East of the *Harrât Rûd*; on the other hand, the *Fradatha* is placed in our list immediately before the *H'arenahaiti*. We are, therefore, inclined to look towards the East for rivers, with which the preceding two—the *Hvappa* and *H'âçtra*—may be identified. We find on the map of South Afghanistan two main rivers in a corresponding position, whose names must remind us of the Avestic forms—the *Khuspâs Rûd* and the *Khâsh Rûd*. Coming from the southern slope of the *Siâh Kôh* they reach both the eastern basin of the lagoon, where the lower course of the *Helmand* is lost. In *Khuspâs*,

* The name of the *Helmand* is introduced in the above version in accordance with a most convincing emendation of Prof. Geldner's, based on MS. evidence. The words describing the course of the river are not clear in detail, but there is no doubt about their general purport.

a place on the upper course of the *Khuspâs Rûd*, we may recognise the town *Xodawa* mentioned by Ptolemy in Arachosia. The name *hwappa* means "having good horses," and seems to have been a favourite designation for rivers in Irân. Besides the famous *Xodawa* near Susa, whose water was supplied to the "Great King" wherever he moved (Herod. i. 188), we hear of another *Xodawa*, a tributary of the *Kâbul River*.

The station *COSATA*, given by the Anonymus *Ravennas*, but missing in the *Tab. Peut.*, refers evidently to the town *Khâsh*, mentioned already by older Arab geographers, on the bank of the *Khâsh Rûd*, and supplies a welcome link between the *Zand* form *H'âçtra* and the modern name of the river. Whether the water of the *H'âçtra* = *Khâsh* is in reality what a probable etymology of the name (comp. Sanskrit *çvâtrâ*, *çvad*) seems to imply, "well tasting," may be decided by those who have traversed the arid plains, stretching on both sides of the lower river course.

There is as yet no indication to aid us in identifying the remaining river names. But fortunately we find at least one of them recognised in its true character by traditional authority. We read in *Bundahish* (as translated by Mr. West, chap. xx. 34; "Sacred Books of the East," vol. v., p. 82) the following interesting passage:

"Regarding *Frâsiyâs* they say that a thousand springs were conducted away by him into the sea *Kyânsih* (the *Kâçava* of the *Avesta*) . . . and he conducted the spring *Zarinmand*, which is the *Hêtumand* river they say, into the same sea; and he conducted the seven navigable waters of the source of the *Vakaëni* river into the same sea, and made men settle there."

The connexion with the *Hêtumand* shows clearly that the *Zarinmand* of the *Bund.* is the *Zarenumaiti* of our text. But no further light can be gained at present from this isolated statement. Whether the "seven navigable waters of the source *Vakaëni*," mentioned besides the *Zarinmand*, bear any relation to the seven rivers, whose names appear in the *Yasht* passage discussed above, besides the *Zarenumaiti*, must likewise remain uncertain.

The resemblance of the names and the identity of the epithet *pouruâçtra*—"rich in pastures," suggest some relation between the river *Urvadha* and the land (?) *Urva*, named as the eighth creation of *Ahura Mazda* in the first chapter of the *Vendidad*; but *Urva* itself still remains a most obscure point in Avestic geography. In spite of the scantiness of historical evidence for the last four rivers, we need not yet renounce all hope for identifying them on some future map of Afghanistan, the present ones showing a conspicuous blank in quarters, where a further exploration of the *Paropanisus* will, perhaps, reveal some distinct traces of our river names.

AURÉL STEIN.

CORRESPONDENCE.

WINDISCH'S IRISH TEXTS.

London: May 9, 1885.

I am not now going to reply to Prof. Rhys. It will be time enough to do so when he produces from an Irish MS. of the ninth, or indeed any other century, a compendium "resembling the mark for a Greek perispomenon," and equivalent to the syllables *-ither*; and when he can quote an Irish *sochmacht*, meaning "power"; in *rembic*, "a little space"; *fu*, "quam"; and an *io-stem*, *caille*. There is, to be sure, an Irish word *caille*, meaning "veil"; but it is not, as Prof. Rhys supposes, declined like the Latin *pallium*. It is a fem. *io-stem*, and, therefore, seems to come, not from *pallium*, but from a Low Latin **pallia*, just as *caimise*, *fellsbe*, *pairche*, *ungae* and *usga* come respec-

tively from *camisia*, *philosophia*, *parochia*, *uncia*, and *azungia*.

But I wish to say, in the clearest words, that I never charged him, I never dreamt of charging him, by implication or otherwise, with dishonest criticism. I could not have called him "my friend," had I thought him capable of such baseness. Prof. Rhys is as little justified in suggesting that I brought a false charge against him, as he is in suggesting that I wilfully misled the readers of the ACADEMY. Such amenities should be left to Prof. Zimmer.

WHITLEY STOKES.

ROMAN PRONUNCIATION.

Oxford: May 5, 1885.

Prof. Rhys's interesting notes on this subject from Rome to the ACADEMY of May 2nd, induces me to call attention to Belli's and Ferretti's "Sonetti in dialetto Romanesco" (Firenze, 1870-79), from which the peculiar substitution of *r* for *l* (f.i. *cor padrone*, *ar quartiere*, *sur comtone* for *col*, *al*, *sul*), as well as the doubling of initial consonants in strong position (e.g., *a cavallo*, *a mme*, *a tempo*), can be fully corroborated. Finding not a single instance, however, where the surd mutes, *k*, *t*, *p*, appear to be replaced by the corresponding sonant ones, *g*, *d*, *b*, as Prof. Rhys observed, and sufficiently illustrated, may it not be supposed that the Roman vernacular tongue has this soft and careless pronunciation of the hard or surd mutes in common with most of the central and southern Italian dialects? Such a common discrepancy between written and spoken language, at all events, would account for the fact that it is not graphically represented in the above cited poems as a peculiar feature of Roman pronunciation.

H. KREBS.

THE ETYMOLOGY OF "GOSSAMER."

London: May 4, 1885

The very valuable explanation, given by Mr. Hensleigh Wedgwood, of "gossamer" as "God's summer"—instead of the usual derivation from *gossypium*—seems to carry conviction on the face of it. The mythical connexion, in folklore, of the floating summer-webs with the Virgin Mary is, of course, only a later Christian substitution. These filmy threads were clearly once looked upon as the work of Our Lady Freia, or Berchta, the German Venus, who was both a representative of love and of housewifely accomplishments, and, as such, the goddess of spinning. There are many still current folk-tales referring to Berchta in that latter quality.

As to the change from the feminine to the masculine gender in mythological appellations, it is a frequent one. A great many instances, besides those spoken of by Mr. H. Wedgwood, might be given in regard to the lady-bird. The gossamer is, in German, also called *Alte-Weiber-Sommer*. No doubt, the motherly quality of Freia has led up to that idea. A parallel to this "ageing" process, in the course of the decay of a divine figure, might easily be furnished from the Nerthus circle, of which there is a manifest remnant in a *meeraltes Weiblein* in a south German folk-tale.

One question still: may not *summer goose*, instead of being a transposition, originally have been *Sommer Gottes*, even as we have *Mutter-Gottes*?

KARL BLIND.

SCIENCE NOTES.

THE Rede Lecture will be delivered at Cambridge on June 2 by Mr. G. J. Romanes. The subject is "Mind and Motion."

THE Cambridge Press announce as nearly ready *Diophantos of Alexandria*: a Study in the History of Greek Algebra, by Mr. T. L. Heath.

MESSRS. W. & A. K. JOHNSTON have published a large map of the Basin of the Baltic, with three inset maps—one showing the British Isles and the North Sea, another Europe and Asia from the British Isles to India, and the third the Bosphorus. As regards this last, the Dardanelles would be more to the point. Some useful information is appended about the fleets and armies of England and Russia.

THE recent numbers of the *Encyklopædie der Wissenschaften* (Breslau: Trewnent) fully sustain the reputation of this useful work. In the geological part the most notable articles have been those on the physical aspect of the science, by Prof. von Lasaulx, of Bonn. In his article, "Der Metamorphismus der Gesteine," he gives a clear sketch of contact metamorphism and of regional metamorphism, referring to the recent work of Lehmann in Germany, Renard in Belgium, Barrois in Spain, Brögger in Scandinavia, and Geikie in this country. The largest article which has appeared of late is one by Dr. Rolle on the Phanerogamia.

THE Society for Promoting Christian Knowledge is about to publish a small volume by Mr. Francis George Heath, under the title *Where to find Ferns*. Besides drawings of the ferns described, the book will contain illustrations of fern habitats.

THE Clarendon Press will shortly publish a translation, by Mr. C. Lendesdorf, Fellow of Pembroke College, Oxford, of the *Elements of Projective Geometry*, of Prof. Luigi Cremona, of Rome. This is not a simple translation of the book as it is presented in the French or the German edition, but may rather be called a new and revised edition. The book has been considerably enlarged and amended. A new chapter, on foci, has been added; and every chapter has received modifications, additions, and elucidations, due in part to the author himself, and in part to the translator.

PHILOLOGY NOTES.

MR. F. E. SANDYS has nearly ready for publication a revised edition of the *Bacchae* of Euripides, with additional archaeological illustrations.

IN vol. ix., part 4 of the *Mittheilungen* of the German Archaeological Institute at Athens is published the famous inscription found last year on the site of Gortyna in Crete, which contains a code of Dorian private law, dating probably from the sixth century B.C. The inscription, which has been preserved almost complete, consists of twelve columns, of more than fifty lines each. It is written "boustrophedon," the first line beginning on the right, and the columns also follow one another from right to left. The language is hardly less interesting to the philologist than is the substance to the historian.

MESSRS. SCRIBNERS, of New York, have published the lecture on "Assyriology: its Use and Abuse in Old Testament Study," which was recently delivered by Prof. Francis Brown before the Union Theological Seminary. It contains a full bibliography.

MEETINGS OF SOCIETIES.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Monday, May 4.)

MR. J. W. CLARK, President, in the chair.—Mr. H. F. Wilson gave an address upon the Brandon flint-trade, tracing its development from pre-historic times to the present day. After pointing out upon an enlarged map of the district the various localities to which his remarks bore reference, and briefly alluding to the discovery of palaeolithic implements in the River Gravels of the River Ouse, he gave an account of the famous neolithic work-

ings known as Grime's Graves, one of which was explored with very interesting results by Canon Greenwell and others in the year 1870, and suggested incidentally that the Society might carry on the investigation then commenced, as between two and three hundred of these remarkable pits still remain to be examined. Mr. Wilson drew attention to the fact that a large fair used to be held till recently upon the high ground called Broomhill over-looking the river about three-quarters of a mile from Brandon, and expressed his belief that this was the survival from pre-historic times of a market at which the flint-workers of Grime's Graves bartered their wares for commodities brought from a distance along the water-way of the Little Ouse. He next gave the evidence (collected by Mr. Skerthchly in his valuable monograph on the Brandon flint-trade) for the unbroken continuance of the industry up to the present day, which may be summarised as follows:—(a) The neolithic workings resemble in several remarkable particulars the modern flint-pits. (b) The neolithic picks of red-deer horn are exactly reproduced by the modern one-sided pick of iron, made only at Brandon, as are all the tools used in the industry. (c) The neolithic stone flaking-hammer (whether hafted or not) is exactly reproduced in the Old English flaking-hammer of iron, formerly in use at Brandon, but now superseded by the French hammer introduced about a century ago. (d) The discoid neolithic implements used as (1) scrapers and (2) "strike-a-lights" appear in the oval "strike-a-lights" now manufactured at Brandon, of the square form of which again the modern gun-flint is a modification. Proceeding to the modern manufacture Mr. Wilson first described by the help of two large diagrams the process of digging and raising the stone, which is carried out in the most primitive fashion with none of the labour-saving appliances which might be expected, such as ladders and windlasses. He then enumerated and explained the various stages of the manufacture, which (omitting the preliminary drying when the stone is moist) fall under the three heads of (a) Quartering, in which the large blocks of stone are broken into manageable pieces by the blows of a heavy hammer. (b) Flaking, in which the flakes or strips of flint are removed by the workman from one of the quartered pieces, leaving a core of a conical shape, which may be used for building purposes. (c) Knapping, in which the flakes formed by the last process are cut up into the finished product, whether gun-flint or "strike-a-light." The two last-named processes (of which that of flaking is by far the most difficult) were practically illustrated upon the platform by Mr. R. J. Snare, the leading representative of the trade in Brandon, whose presence contributed very largely to the interest and success of the meeting. With his block, stool and candlestick, and his variously shaped hammers, Mr. Snare showed, as no written or spoken words could have done, exactly how flint is flaked and knapped; and his extraordinary dexterity in both the processes called forth great admiration from all who witnessed his performances. The flakes, and finished gun-flints and strike-a-lights as fast as they were made were handed round the room to be carried away by such of the members as chose to take them. Much interest was aroused by Mr. Snare's success in using a pre-historic stone hammer to strike off some flakes.—Mr. Wilson added a few particulars as to the present position and prospects of the industry. The demand for gun-flints comes chiefly from Africa, to which country Mr. Snare sent over 4,000,000 last year. He employs about a dozen hands, capable of producing from three to four thousand flints each per diem. The selling price averages three shillings per thousand. A list of the words used in the industry was given. Mr. Wilson observing that his hope of finding some relics of pre-Aryan speech among them had been doomed to disappointment. He concluded by asking leave of the president to present to the society all the implements that had been used on the occasion, together with the various specimens of ancient and modern manufacture with which his address was throughout illustrated.

ROYAL ASIATIC SOCIETY.—(Monday, May 4.)

SIR W. MUIR, President, in the Chair.—Mr. T. H. Thornton read a paper on "The Vernacular Litera-

ture and Folklore of the Panjāb," in which he stated that this part of India, with nearly twenty-three millions of inhabitants, and the greatest variety of climate and scenery, comprised, also, races as diverse in their physical aspects, among which may be mentioned the Jāls (its chief cultivators) of Scythic origin, Rajputs, Tajiks Moghuls, Biluchis, Patans, &c. Ten different languages are spoken there—viz., Hindi and Urdu or Hindustani, Bagri, Pahāri, Panjābi, Dogri, Jalki, Kashmiri, Pushtu (or Afghan), Biluchi, and Tibetan. Of these, Panjābi is the vernacular of fourteen million souls. The Panjābi has a written literature and a vast amount of folk poems, folk-tales, ballads, songs, and plays. A good commencement in the collecting the best of these has been made by Capt. R. C. Temple and Mrs. Steel.—Mr. Thornton then gave a brief account of Hindi and Urdu literature, based in some degree on the works of Garcin de Tassy and Beames, and reviewed the literary position of the remaining languages, only three of which—the Pahāri, Pushtu, and Tibetan—have a written literature.

ROYAL ARCHAEOLOGICAL INSTITUTE.—(May 7.)

The President in the chair.—The Rev. J. L. Fish exhibited to the meeting the ancient records of the parish of St. Margaret Pattens, London, and read some interesting remarks thereon.—Mr. C. D. E. Fortnum exhibited and read a paper on "Some Early Christian Gems."—Mr. R. S. Ferguson communicated an account of an ancient Ring Dial.—Notice was given of an extra meeting on May 21.

SOCIETY OF HELLENIC STUDIES.—(Thursday, May 7.)

Mr. C. T. Newton, in the chair.—Mr. Ernest A. Gardner read a paper on a silver statuette in the British Museum, of which the date is fixed by coins found in company with it to the middle of the third century B.C. The subject is a boy playing with a goose. The writer took the occasion to classify the many works of the same subject which abound in the galleries of Europe. They can in several cases be traced to originals of the early Hellenistic age, and Jahn has already conjectured that the artist Boëthus was the originator of some of the schemes in which they appear. It is therefore interesting to find a new and important member of the class which can be without hesitation given to Hellenistic times, and which is executed in the favourite material of Boëthus, silver.—Miss Jane Harrison read a paper upon a vase-picture (on a Kylix by the artist Nicosthenes), which she maintained to be a representation of a galley-race in honour of Dionysus. Birds with human heads were introduced as merely decorative adjuncts; and the writer was disposed to think that some such representations must have been the originals whence were derived the pictures, common on later vases, of the ship of Odysseus passing the rocks of the Sirens.

EDINBURGH MATHEMATICAL SOCIETY.—(Friday, May 8.)

Mr. A. J. G. Barclay, President, in the chair.—Prof. Chrystal read papers on Repeated Differentiation, and on a process for finding the differential equation of an algebraic curve.—Dr. Thomas Muir made a communication on Integration formulae, and gave a historical note on the so-called Simson line.—Mr. J. S. Mackay contributed several mnemonics for certain mathematical constants.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, May 12.)

Mr. Francis Galton, President, in the chair.—The Earl of Northesk exhibited a collection of specimens of worked jade from New Zealand.—Mr. J. H. Kerry-Nicholls read a paper on "The Origin, Physical Characteristics and Manners and Customs of the Maori Race." The origin of the Maoris is unknown. They themselves have a tradition that they came from a land called Hawaiki, which is invariably represented as an island somewhere in the East, and which the author identifies with the Tonga islands; but whatever may have been the original course of migration, there can be no doubt that the Maoris owe their origin to the Malay stock. They are tall, well-built, and erect,

with broad chests and massive limbs, which usually display great muscular development. The Maoris have longer bodies and arms, with shorter legs, than Europeans of similar stature, the feet short and broad, and the hands small and tapering; the hair is coarse, black and straight, and the skin of a brown coffee colour. Half-casts are not uncommon, and are remarkable not only for their fine well-formed persons, but also for their intellectual powers. The race is rapidly dying out owing chiefly to diseases contracted by contact with civilisation, and not a little to the immoderate use of tobacco by young and old of both sexes. The native religion is a kind of polytheism—a worship of elementary spirits and deified ancestors. The priests hold an exalted tribal rank, and were believed to possess miraculous powers. The Maoris acknowledge the existence of the soul after death, but do not believe in corporal resurrection, nor in the transmigration of souls, and they seem to have some rather indefinite ideas of a heaven and a hell. Mr. Kerry-Nicholls described the social state of the Maories, their government, weapons, food, and domestic arts, and concluded with an account of the plants chiefly used by the natives for medical purposes.—A portrait of King Tawhaio was exhibited by Mr. Seppings Wright.

FINE ART.

GREAT SALE OF PICTURES, at reduced prices (Engravings, Chromos, and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. REES, 115, Strand, near Waterloo-bridge.

Landscape. By Philip Gilbert Hamerton. (Seeley.)

"LANDSCAPE" in the sense which Mr. Hamerton attempts to define it in an early chapter has a pictorial, though not too strictly a pictorial sense. In one of those thoughtful and practical illustrations by which it is his pleasant habit to elucidate his arguments, he reminds us of how Milton's Raphael wings his way to this globe, passing from astronomical to birdseye views of the earth until he alights upon "the eastern cliff" of Paradise, and "real terrestrial landscape" begins. Landscape would here seem to be defined as a view of such portion of the earth as is visible to the sight of a man with his feet on the ground. Elsewhere he would seem to exclude too extensive or panoramic a view. In so doing we see him looking upon landscape with a more purely artistic vision; but in other places it is not the physical sensation of sight so much as the spiritual, scientific and philosophical aspects of the world with which he is engaged, so that no definition of "landscape" would quite cover his subject. So comprehensive, and we might add so discursive, is this remarkable book, that it may, perhaps, be best described as a collection of essays towards the study of inanimate nature in relation to man.

If it be too much to say that Mr. Hamerton here breaks new ground, to him may at least be granted the merit of making the first attempt to bring under cultivation the immense area of emotion and reflection which has been opened during the last century by the modern love of nature for its own sake; by the poetical habit of regarding "landscape" as the reflection of the moods of man; by the added interest in natural phenomena due to geological and meteorological study; by, in a word, the thousand ways in which nature has become more intimately connected with human feeling and speculation even in the lives of those now living. To treat such a subject with scientific order,

or to attempt to exhaust it, were manifestly impossible, and in attempting a method which may be called personal and accidental Mr. Hamerton has followed a wise instinct.

The personal quality of the book is one of its greatest charms. In other works more definite in subject the author has shown how thoroughly he is devoted to art, and how capable of system and order; in others he has made us share his delight in nature, and taught us to follow the pleasant meanders of his unconstrained thoughts. In this book we have something of all these sources of amusement and instruction, and have a more perfect reflection of Mr. Hamerton's personality than he has given us before. The subjects of it, divergent as they are, have unity at least in the author's being; and, apart from all the questions discussed and illustrated, it has the interest of a mental autobiography.

I need scarcely say that the mind is unusually well-balanced and sympathetic—a mind which may be called an "all-round" mind, with proclivities artistic, philosophic, and poetical, but all under the governance of a judgment singularly impartial and critical, somewhat too timid, perhaps, in self-assertion, too careful in sifting evidence, too leisurely in its process to make rapid and brilliant generalisations, but always thoughtful and genuine, adding as it were brick to brick to our knowledge, and overlaying the structure with charming and often exquisite ornament.

Despite the illustrations, mostly of singular beauty, with which the book is embellished, it belongs rather to literature than to art. Although Mr. Hamerton is continually referring to the latter, it is plain that it holds a subsidiary place in his intellectual esteem. In those chapters which he devotes to the poets—to Homer and Virgil, to Wordsworth and Lamartine—he shows both by text and quotation how thoroughly he sympathises with the poetical or literary view of nature. He gives us the indications of that love and insight into nature which is common to all poets, whether their means of expression be words or signs, but few which show the possession by a poet of a purely pictorial faculty. It would have been an interesting addition to this charming portion of his work if Mr. Hamerton had defined for us the specific differences of the two faculties—literary and artistic.

His interesting remarks, for instance, about Homer and other poets as colourists would have borne some expansion in this direction. It is clear that the absence of epithets conveying subtle distinctions in colour has been accepted too freely as a sign of deficient sensitiveness to such impressions. Such distinctions are of primary importance to the painter, but not to the poet. The former cannot leave colour entirely to the imagination, but the artist in words can, and in most cases should, I think, be content with a broad suggestion of it. It is unnecessary to tell his readers that trees are green, or oranges yellow, and to catalogue in verse the variety of tints on a Scotch moor would not only be tedious, but of little poetical value. But Mr. Hamerton has much that is useful and interesting to say about the colour sense of poets, and I cordially agree with his conclusion that

"No doubt Homer's perceptions of colour were

primitive, and often indeterminate, but the exact degree of a poet's sensitiveness can hardly be ascertained when we have only his writings, and he himself had no terms at his disposal outside the meagre nomenclature of his time."

I doubt, however, if the nomenclature for poetical purposes has been much increased since, or is in need of much increase. The prevailing tint is enough for all grandly descriptive purposes, and bare mountains will be black and shivering, willows grey, to the end of time in verse. In colour, as in form and mass, the poet can convey his impression of the grand and the beautiful without analysing so strictly the elements of effect as the artist must.

This is one of the now rare books which is born of leisure. Without leisure, and much leisure—whether leisure of weeks and months or made up of occasional hours and odd moments, matters not—the notes which have gone to the making of it could never have been amassed. Leisure marks the process of its thought, the very style of its writing; and leisure, it may be added, will be necessary to read it, not on account of its length, but of the number and variety of the questions with which it deals. Finally, not only more leisure, but more space would be required for its proper consideration than is possible within the limits of these pages. The influence of local scenery and climate upon the character of races and individuals, the natural affinity of certain temperaments for certain classes of country, the sentiments, true and false, which nature inspires, the effect of historical and scientific knowledge upon these sentiments, the different qualities of feelings suggested by lake and river, flat and mountain, the difficulties of conveying by art the sensations felt at the sight of natural phenomena in spite of the most faithful imitation—these are only a very few of the almost innumerable themes, which are either well considered or lightly touched in this sea of a book. On the last-mentioned point the author records his own experience very fully, and the following summary of it is one of the most interesting passages in the volume:

"I find, on looking back over my own experience of these matters—which now extends over more than thirty years—that the history of it may be briefly epitomised as follows: First there was a passionate, but very confused, love of both art and nature; then a predominant passion for nature with a disposition to sacrifice art to it entirely, making art wholly subordinate; finally (my present state) a clear perception that art and nature are far apart and must not be confounded; but this perception is accompanied by a discouraging sense of the entire uncertainty of art in its action on mankind. In early life I believed that if work was truthful it would appear truthful, and I also believed that if the artist put deep feeling into his performance the presence of feeling must be visible to every one. I have no remnant of these beliefs at the present day. The effect of a work of art is aleatory. All that can be said is, that anyone who cares at all for landscape is likely to find, among the immense accumulations of existing art, some expression of knowledge that he can appreciate, some evidence of feeling in sympathy with his own."

True as this may be, is it not also a little too discouraging to landscape artists in general? One who consciously treats landscape from a personal point of view cannot expect, and

as a rule, I think, does not expect, to find his feeling echoed by all the world; but if he has really "put" the feeling into it, and not merely tried to do so and failed, he may surely count upon an audience "fit, though few," who sympathise with his aim, and are touched by his work.

In other portions of the book Mr. Hamerton seems to me a little hard on landscape art, especially in colours. In one place he says that

"Artists are responsible for much of our false impression about the beauty of the world. They concentrate from right to left what is pretty and agreeable, they compose their materials into charming pictures, and enhance their delightfulness by the most favourable effects. I have sometimes amused myself by doing exactly the contrary. I have taken some ugly scene in nature, and drawn it purposely just as it was, without palliation of its defects, and without disguising its poverty by pleasant material borrowed from another place. Studies of this kind reveal better than any other the common ugliness of nature."

Mr. Hamerton does not, of course, mean that it is the function of an artist to reveal the ugliness of nature, and surely if it be so we have plenty of artists nowadays who do it with a will; but, as a counterpoise to the general tenor of this paragraph, it should be admitted how much of our *true* impression of the beauty of the world we have gained from artists. How enormously has the general knowledge and observation of the most ordinary beauties of nature increased during the present century mainly through their handiwork. A "walk in the country," now so full of delights of form and colour, must have been a very different thing before the days of Turner, Constable, David Cox and Dewint.

But it is dangerous to find fault with detached passages in this book, as in other parts of it we should probably discover other passages, not indeed inconsistent with those which raise dissent, but showing that the author had not overlooked the points at issue, but had excluded them purposely for the more perfect consideration of the particular aspect of the question at that moment before him. All of which shows how full of leisure is the book, and how impossible it is to review it—considerations at which we have already arrived.

Nevertheless, I must not conclude this notice without some acknowledgment of the charm of its style. In this, as in other respects, Mr. Hamerton shows much self-restraint—more, indeed, than I should wish. With his hatred of false sentiment he seems to have a horror of "dropping into poetry"; but, in spite of all his care, he cannot help doing so at times; and, if I had space, I could soon cull a pageful of flowers of thought and sentiment like the following: "Man," he says in one place, "brings into the natural world the light of his own soul, as we take a candle into a room at night." Speaking of the effect of nature upon artists, he writes: "Imagination half-emancipates the artist; admiration without imagination enslaves him"; and upon men generally, "The Atlantic is hardly sublime to passengers in a floating hotel that crosses it in a week, but it regains all its old terrors and sublimity for a shipwrecked crew in a boat." Sometimes we get a masterpiece of description, especially of

mountain scenery. The following is a fine fragment:

"I know nothing in the visible world that combines splendour and purity so perfectly as a great mountain entirely covered with frozen snow and reflected in the vast mirror of a lake. As the sun declines its thousand shadows lengthen, pure as the cold green-azure in the depth of a glacier's crevasse, and the illuminated snow takes first the tender colour of a white rose, and then the flush of a red one, and the sky turns to a pale malachite green till the rare strange vision fades into ghastly grey, but leaves you with a permanent recollection of its too transient beauty."

In the preface Mr. Hamerton gives a good deal of very interesting information respecting the engravings, upon which very great care has been bestowed. They illustrate not only a great variety of landscape, but also many processes of engraving. Of line engraving there are two examples by E. P. Brandard. One of these is after a painting of "Fishing-boats" by Turner, a brilliant and finely-finished plate; the other, of remarkable delicacy of tone, after one of Alfred Hunt's water-colours. Of etchings, the brilliant rendering by A. Massé of "Bulls in the Roman Campagna," after the picture of Camille Paris, Edmond Yon's "Cayeux sur mer," with its softly pencilled sky, and two sunny views of France by Maxime Lalanne, deserve, perhaps, special notice. Two renderings of Turner by Brunet-Debaines are admirably sympathetic and specially interesting as fresh translations of drawings already familiar in black and white. The "Totnes," engraved in mezzotint for "River Scenery," here appears as a light and silvery etching. The "St. Denis," engraved in line for "Rivers of France," is now rendered in mezzotint. Many of the heliogravures are of the finest quality. It is, perhaps, Mr. A. Dawson's plate after J. Linnell's "Windmill" which most clearly exhibits artistic treatment. It is as fine as any mezzotint, and has probably had almost as much manipulation. On the other hand, Messrs. Boussod and Valadon's reproduction of Van Eyck's famous "Vierge au Donateur" in the Louvre is a triumph of the sun, preserving, as Mr. Hamerton points out, a fidelity to extremely minute details not to be attained by manual skill.

COSMO MONKHOUSE.

THE ROYAL ACADEMY.

II.

Mr. WATERHOUSE's picture, "St. Eulalia" (503), in which the saint is seen lying swathed in rose-coloured draperies in the snow-covered Forum, guarded by a centurion, and gazed upon from a distance by a crowd who show mingled curiosity and awe, has strong dramatic interest. The outstretched form of the young saint is firmly drawn and admirably foreshortened, and there is indeed little room for criticism from a technical point of view, save as regards a certain hardness of colour difficult to avoid in the present instance; the fact, however, that the eye has considerable difficulty, from the form of the picture and the scheme of colour, in taking it in at once as a whole, detracts considerably both from its artistic merit and its attractive power. It can scarcely be said that the work exactly illustrates the legend of the saint as described to us by the painter; for her body, so far from being "shrouded by a miraculous fall of snow," is on the contrary

represented, to suit the exigencies of the composition, as lying entirely exposed to view on the snow-covered ground. Otherwise, indeed, there could have been no picture.

Mr. Herkomer's "Hard Times, 1885" (1142), depicts a high road in the country, bordered by hedges on either side, beyond which are glimpses of fields and woodland. By the road-side a group has stopped, sullen, weary, and travel-stained; a labouring man leans in brooding thought against a gate, and his companion, a woman, has sunk exhausted on the grass which borders the highway, supporting her child, who has fallen asleep with his head on her knee. The landscape has considerable neatness and charm, and the group, too, is skilfully drawn and posed, and falls well into its place; but the pathos exhibited is scarcely of the right kind—it savours less of truth and nature than of melodrama and the stage of the Princess's Theatre. Such a subject, if approached at all, should be treated with real sympathy and unflinching truth, and, so conceived, would certainly gain in pathos and dramatic effect. It is, however, by his portrait of "Miss Katharine Grant" (360), that the painter has done much to retrieve a position which his later performances have somewhat jeopardised. The young lady, a beautiful brunette, *décolletée* and wearing white robes with long whitish-buff gloves, having no other ornament than her abundant dark hair, is seated in an attitude at once easy and noble, fronting the spectator, with her gloved hands lightly crossed before her. The figure is relieved by strong shadows on a plain ground of greyish white. Thus, the painter has deliberately applied himself to work out the colour-problem solved with such exquisite skill by Bastien-Lepage in the "Sarah Bernhardt," and more recently wrought out with success by M. Léon Comerre in his "Pierrot blanc dans un boudoir blanc." To say that Mr. Herkomer has conquered, or even braved, all the technical difficulties, or that he revels to the full in the opportunities afforded by the different textures and tints of the white and kindred shades employed, would be to say too much; for he is not by nature a colourist, and science or experience will avail but little where the instinct is wanting. But he has accomplished something higher; for he has succeeded to the full in rendering the youthful vivacity, the fire, and the plastic beauty of his charming model, and that without any apparent sacrifice of realistic truth. The attitude and pose of the head are eminently natural, yet full of style; and the whole has been wrought with evident enthusiasm: the foreshortening of the right arm appears defective, though it is possible that its peculiar stumpy appearance may be occasioned by the fact that the glove covers the entire fore-arm, and thus hides its lines from view.

It is somewhat difficult to know in what category to place Mr. Calderon's "Andromeda" (295), a performance similar in aim to the "Aphrodite" of last year. The nearly nude figure of the maiden is neither ill-drawn nor badly posed, though the forms are not truly ideal nor of sufficient selectness to account for the choice of such a subject: the whole, though a laudably ambitious effort on the part of the artist, lacks distinction and is somewhat trivial in effect.

Mr. Long's chief contribution (226), to which the fantastic and inappropriate title "Love's Labour Lost" has been given, shows, in an antique Egyptian interior of the usual type affected by the artist, a dissatisfied and peevish maiden clothed in filmy white robes, and seated amid her handmaidens, who vainly seek to amuse her with their toys and devices. A certain amount of care and labour has been bestowed on this work, which is however in the usual manner of the painter's later time—timid

in colour, drawing, and execution, and void of all serious meaning. What, however, is to be said of the long series of single figures and portraits which make up the sum of the artist's contribution? It must be frankly declared that these are absolutely inferior, being empty and perfunctory in execution, poor in characterisation, and altogether unworthy of a painter whose popularity with the general public should surely prompt him to higher effort, and not to the careless security which he here exhibits.

The painters of the neo-Venetian school, who follow in the wake of M. Van Haanen and the less-known but very skilful painter Favretto, are again fully represented at the Academy, though the chief himself is absent. Mr. Luke Fildes sends "Venetians" (559), a work on the same large scale as his performance of last year. In the foreground two beautiful and gaily dressed Venetian girls are engaged in conversation, one a charming brunette, being meanwhile busied with washing linen in the canal, while the other, a pretty, indolent blonde, is content with the effort of unlimited chatter, which she accompanies with the movement of her fan. In the background are men seated at cards before a "trattoria," while, on the same level, women and children appear, passing along the edge of the canal. The picture, though it is certainly on too large a scale for a subject of pure genre, has many charming passages, and shows great care and thoroughness of workmanship. Especially good are the two figures in the foreground: the head of the kneeling beauty, seen in profile and set off with its raven tresses, is admirably drawn and posed, and is withal quite life-like. On the other hand, the colour is, according to the artist's wont, gay and even garish, rather than rich or harmonious; and the motive of the whole is too slight, and lacks interest. Mr. Fildes is sufficiently successful in the new style which for the time has fascinated him, but there is, nevertheless, room to regret that he should have abandoned the study of English men and women, whom he has often rendered with so much sympathy and insight, to attempt the reproduction of scenes of modern life in a foreign country: to these he no doubt succeeds in imparting considerable charm, but the really human and essential, as distinguished from the merely picturesque, elements of the themes he affects cannot well be grasped by him, a stranger, with the intuition which alone justifies the choice of such subjects. Mr. Wood's Venetian picture, "Cupid's Spell" (259), has already been described in these columns: it has much delicacy and charm of lighting, tone, and colour, the foliage of the large overhanging tree in the foreground being especially rendered with admirable skill. The figures of the lovers—if the expression be not too earnest to describe the calm flirtation which is in progress—are somewhat lacking in true character and sincerity. M. Eugene de Blaas, on the other hand, though he once more introduces us, in his "Vexation" (1050) and "Courtship" (1055), to his favourite models—with whom the London public is by this time somewhat too familiar—shows more purpose and greater dramatic feeling than in some former productions. In the last-mentioned picture we see a young gondolier who, leaning over a low wall, ardently and, it appears, irresistibly presses his suit with a damsel of splendid, if somewhat overblown, beauty. She appears to have certain misgivings, and feels that the wiser choice would be to draw back; but she is in reality already vanquished. The tale is admirably told, with perfect directness and simplicity, and indeed with a realism which is a little too suggestive to be altogether pleasant. A strong masculine piece of work of the same school is "When the Painter is out" (1140), by Franz Rubens, which would deserve attention, were it not that it is not merely, like

the foregoing works, an imitation of the manner of M. V. Haanen, but such an absolute "pastiche" of his style that criticism is scarcely called for.

Mr. Briton Riviere's chief contribution, "Vae Victis" (231), shows us a thrilling, if slightly improbable combat between a wolf and a huge eagle for the body of a young lamb. The wolf, upon whom the terrible fowl has swooped down just as he is about quietly to discuss the delicate morsel, opens wide his tremendous jaws; but for all that it is evident that he is no match for his assailant, and must give way or suffer dire defeat and destruction. The painter's object is achieved to the full, for he gives such reality to the scene that we find ourselves wondering what the next stage of this never-to-be-fought-out fight will be. The execution has both freedom and breadth, but the colouring exhibits the painter's usual faults—unpleasantness of general tone, and failure to attain either local richness or harmony. We like much less his "Sheep-stealers" (24), a reminiscence of Poole's moonlight effects, lacking, however, the poetical suggestiveness which redeemed the monotony of the deceased artist's works. There is about the whole a certain unreality, as distinguished from the latter quality, which assorts ill with the aim and motive of the picture. Considerable power is, however, shown in the expressive figure of the sheep-stealer, who, creeping up to a low wall which is his point of vantage, hushes his dog by a forcible gesture into silence.

It is not possible unreservedly to commend any of Mr. Pettie's contributions this year. His mannerisms grow apace, and in particular an unpleasant touch, empty and wanting in real breadth and variety, and a general tone and scheme of colour anything but gratifying to the eye, make themselves felt with unwelcome prominence. On the whole, the best of his contributions is "Challenged," a picture which has the merit of telling its tale unmistakably, and with a certain humour. A young gallant, of the middle of the last century, is newly risen, and has thrown over his half-finished toilette a dressing-gown of over-brilliant blue. He stands with perplexed mien, not yet more than half awake, holding in his hand the written cartel, which a personage of half-military air—whose jaunty mien, though his back is all that is revealed to us, indicates the accomplishment, to his own complete satisfaction, of a delicate mission—has just delivered to him. The expression thus happily suggested in this figure, and the half-dazed, half-regretful look of the challenged, striving to collect his scattered senses after what has evidently been a midnight brawl, are the successful points of the design. Specially open to criticism is the scheme of colour: if a perpendicular line were drawn through the centre of the canvas, it would be found that all the section to the right shows masses of white and bright blue of glassy sheen, while the portion to the left, which remains in shadow and half shadow, displays almost exclusively red and hot brown tints; the result, both to the general scheme of colour and to the composition as a whole, being most unfortunate.

Mr. Boughton's "Milton visited by Andrew Marvell" (663) has much charm of a simple and idyllic, rather than a serious kind. The poet already declining in years and blind, is seated on a rustic bench outside his house, by the side of his young wife, whose simple loveliness acquires additional piquancy from her sober Puritan attire: to them bends with sympathetic mien Andrew Marvell, who has arrived, followed by a more ornate company, to do honour to his brother patriot; a female servant appears in half-shadow of the hall, bringing refreshments for the strangers—a reminiscence, evidently, in treatment, of the Dutch art of the seventeenth

century. Harmonious tone and sober colouring are produced by the means now but too familiar to Mr. Boughton's admirers. The effect he loves has, doubtless, an assured charm; but it would be well to bear in mind that neither the half-tones of human flesh, nor, indeed, those of external nature, are invariably green, and that it is possible to have too much of even such combinations as those of black, buff, grey, white, and similar hues, pleasantly relieved though they may be with faint red and the painter's favourite tender green.

It is somewhat difficult to characterise Mr. Philip Morris's ambitious effort, "The First Prince of Wales," which represents the stalwart Edward I., bare-headed and fully armed, holding in the hollow of his shield the infant heir, a naked babe, whom he displays to the multitude. Some power is shown in the figure of the warrior king, and some delicacy in the delineation of the new-born infant, but the whole has a vulgarity, a pseudo-romantic element of a tawdry and theatrical kind, which mar any enjoyment that might otherwise be derived from parts of the work.

Mrs. Elizabeth Butler makes a successful *rentrée* with her interesting "Lord Wolsey at Tel-el-Kebir" (1081). There cannot, indeed, be claimed for the artist the merit of having produced what, from a technical point of view, is a good picture; for the colour is hard and "tea-boardy," atmosphere is insufficiently suggested, and the too symmetrical arrangement of the three groups or streams of human beings which together compose the picture leaves the eye unsatisfied. But, for all that, the work shows evidence of one very precious quality, rare indeed in English art, the true dramatic, as distinguished from the melodramatic, gift. The figures of the young Highlanders who with almost delirious enthusiasm acclaim their victorious leader are such as few but the painter could have imagined; the faces of the younger lads bear unmistakably, through all their enthusiasm, the stamp of a past physical fear, such as seizes upon even the bravest in their first encounter, controlled, though it may be, by intellectual courage and military ardour. Compare with this piece another, the "William III. at the Battle of Landen" of Mr. Croft (1051), which, so far as workmanship is concerned, is in all essential respects a better picture, and the peculiar nature of Mrs. Butler's talent will at once become evident. Mr. Croft's battle-piece, with all its superiority, appears by comparison but a conventional performance, lacking the inspiring human element which is the secret of Mrs. Butler's success.

Nothing here shows truer or more sympathetic observation of the essential elements of everyday life than Mr. Fred. Brown's "Our Playground," the simple theme of which is a troop of girls and children at play on the Chelsea Embankment on a grey, cloudy afternoon. It has a certain family resemblance to a piece similar in motive exhibited by him, if we do not mistake, some two years since. Such a subject, if treated merely with photographic realism, might easily have become intolerably vulgar and uninteresting; but the artist has, without forcing the note, infused into his work so much of the really human and pathetic element, that, instead of jarring, it acquires a subtle charm of its own; and to this the national flavour which, while profiting in some respects by foreign technique, he has known how to preserve, adds much. The picture, however, lacks transparency and gradation, and more, from the painter's point of view, might certainly have been made of the sober harmonies to which the scheme of colour is confined.

CLAUDE PHILLIPS.

CORRESPONDENCE.

A ROMAN INSCRIPTION DISCOVERED AT JEDBURGH.

Liverpool: May 9, 1885.

In the *Athenæum* of May 2, there is a paragraph stating that the Rev. Dr. Bruce, at the last meeting of the Newcastle Society of Antiquaries, had described a Roman inscription built up in the walls of Jedburgh Abbey, which he read as "Iovi optimo Maximo Vexillatio Raetorum Gaesatorum quorum curam agit Julius Severus Tribunus."

This appears to be from a correct transcript of the inscription on a stone which I described in 1876 (*Archæological Journal*, vol. xxxiii., p. 365), and stated was much worn, so that I had only a very incorrect copy which gave a doubtful reading. This copy, sent to me by Dr. Bruce, and also by Mr. Hilson, of Jedburgh, should, I presume, have been, from the above quotation,

I . O . M . VEX
ILATIO RETO
RYM . GAESA
Q . C . A . IVL
SEVER . TRIB .

Dr. Hübner (*Ephemeris Epigraphica*, vol. iii., p. 204) republished my erroneous reading. It now turns out that the inscription is of considerable importance. Dr. Hübner very ingeniously put together a number of fragments of inscriptions in the Newcastle Museum (from the station at Risingham), and found that they were all portions of a long dedication to Caracalla and Julia Domna (C. I. L., vol. vii., No. 1,002) by several bodies of troops, among them the *Raeti Gaesati*, a corps previously unknown in Britanno-Roman inscriptions. The Jedburgh stone proves the correctness of his reading, and throws light upon several other inscriptions. It is singular that, after this discovery on the Risingham stone, Dr. Hübner did not see that the same corps was named upon two other altars found at the same station (C. I. L., Nos. 987-988). In both of these the abbreviation VEXIL . G . R . occurs, which he renders *Vexil(larii) G(ermani) R(aeti)*, instead of *Vexil(latio) G(aesatorum) R(aetorum)*. But I think that the corps is referred to in another inscription, which has heretofore been considered to name a cohort of the *Raeti*. It is C. I. L. vii., No. 731, and in the third extant line we have IBAETORV . . , the first I being probably part of M.

I was not aware when writing on this Jedburgh inscription in 1876, nor do I know whether Dr. Bruce yet is, that it had been published, though incorrectly, in 1864, in *Jeffreys' History of Roxburghshire*, pp. 255-7.

A broker altar found at Manchester, which I have described (*Roman Lancashire*, p. 109), names a vexillation of *Raeti* and *Norici*, which may possibly have been the same corps.

W. THOMPSON WATKIN.

THE TUIHANTI.

Oxford: May 2, 1885.

In the *ACADEMY* for April 25, Mr. Abrahall identifies the Tuihanti and Tubantes. The conjecture has occurred to many before him, myself included, but must, I think, be rejected. Mr. Abrahall cites a note from Mr. Furneaux's *Annals* to show the original home of the Tubantes. Now, Mr. Furneaux may be right in his theory as to this, but the question is—where were the Tubantes at the time the Tuihanti occur on the Housesteads altars? and, as Mommsen says (*Hermes*, 19, 233n.), the notice in Ptolemy (2.11.11) is against an otherwise obvious identification. With Mr. Abrahall's etymologies I cannot now deal. I will only say that the Tuihanti and Tubantes were probably German, and *Venta* is Celtic. Nor do I understand how

the *b* of *Tubantes* was omitted in *Tuihanti*, and yet remains in the *u* of the latter word. The derivation of *viorne* from *uiburnum* is uncertain. F. HAVERFIELD.

NOTES ON ART AND ARCHAEOLOGY.

We learn from the *Oxford Magazine* that Mr. Watts has nearly finished the portrait of the Master of Balliol, upon which he has been engaged for some time; and that Mr. Herkomer is painting a portrait of Prof. Max Müller. A replica of Mr. Richmond's portrait of the late Archbishop of Canterbury has recently been placed in Balliol Hall, and a medallion of Arnold Toynbee, by Mr. Boehm, in the library of the same college.

LOVERS of the exquisitely refined and truthful work of Mr. Edward Lear will regret to learn that, owing to continued ill-health, the veteran artist is compelled to close his private gallery at Villa Tennyson, San Remo, which has long been one of the standing attractions of the Riviera. His large collection of works in oils and water-colours is accordingly transferred to the care of Messrs. Ford and Dickinson, 129 Wardour Street, where they are now on view. Besides a long series of delightful views in Palestine, Italy, Corsica, &c., the collection comprises upwards of one hundred specimens of Nile scenery, in which Mr. Lear is now seen at his best. No man ever felt more sympathetically the antique repose of Egyptian landscape, or expressed with subtler touch the mystery and grace of the level cliffs, the massed palm-woods, the silvery morning mists and glowing sunsets of the Nile valley.

MESSRS. TOOTH & SON are issuing a good line engraving—or to be more absolutely correct—an engraving in "the mixed manner" by Mr. T. L. Atkinson after a recent popular little masterpiece of Mr. Millais's. The picture was called "Love Birds," and it represented, it may be remembered, a somewhat demure, but steadfast and self-confident, maiden, holding a love-bird in her extended hand. The child—for child indeed she is—is dressed in a rich brocade, and behind her, for only background, is a wall or hanging stuff of large Oriental pattern. If the child is not quite the prettiest she is certainly not the least loveable of the maidens of Mr. Millais—her character is decided—and Mr. Atkinson has well caught her expression.

M. ARTHUR RHONÉ, in a series of six papers entitled "Du Vandalisme à Paris," contributed during the months of January, February, March and April to the *Chronique des Arts*, has brought an overwhelming indictment against the political, utilitarian and municipal enemies of art, history, and archaeology, who for the last 200 years have been diligently destroying the monumental history of the French capital.

IN connection with the coming Handel Festival the editor of *The Magazine of Art* has arranged for the publication of an article by Mr. R. A. M. Stevenson, on "Handel and his Portraits." Its purpose is partly musical and biographical, and partly one of art criticism. It will be illustrated with engravings of the "Chandos Portrait" painted by Thornhill from the Fitzwilliam Museum; of the fine Grafton in the same collection; of Mr. Henry Littleton's famous Roubiliac, the "Vauxhall Statue" as it is called; of Zincke's graphic and interesting miniature now the property of Mr. H. B. Lenard; of the engravings by Schmidt, which Hawkins thought the best likeness of all; and (by permission of Earl Howe) of the full length painted by Hudson for Charles Jennens, the librettist of "Messiah," and from the first an ornament of the Messiah Room at Gopsall.

Mr. T. C. FARRER, more than one of whose Yorkshire paintings have attracted a measure of notice, has recently executed a few somewhat elaborate etchings, of which one or two are of Yorkshire subjects. Mr. Farrer is familiar with Airedale and with the valley of the Wharfe—"the Swift Wharfe" of Drayton's "Polyolbion"—and one of the pleasantest of his prints is of Bolton, the abbey which lies by the side of the stream. Another etching is from the coast near Cromer, one of the most picturesque spots in the picturesque county of Norfolk. These are pleasing memoranda—and something more than memoranda—of the subjects they aspire to portray.

MR. LOWES DICKINSON has nearly completed a picture of Gen. Gordon. It is entitled "The Last Watch," the scene being laid at Khartoum. With the sanction of the family the picture will shortly be exhibited at the British Gallery, opposite Marlborough House. The profits of exhibition and engraving will be added to the Gordon Memorial Fund.

THE Scottish National Portrait Gallery—whose foundation, through the anonymous gift of a private individual, supplemented by a Government grant, we formerly announced—has just placed the nucleus of its collection before the public in a temporary gallery in Queen Street, Edinburgh. This gallery contains some 113 portraits, of which the greater portion have been deposited on loan. Those which have been already permanently acquired number over forty, of which about one-half are water-colours and works in light-and-shade. The portraits acquired by gift include "Allan Ramsay," by Wm. Aikman; "Bishop Burnet," by an unknown artist; "Forbes of Culoden," by Joshua Campbell; "Dr. Cullen," by David Allan; "George Chalmers, the Antiquary," by Jas. Tannock; "John Bengo," by Geo. Willison; and "The Rev. Dr. Wm. Lindsay Alexander," by N. Macbeth; while among the purchases are "Sir Walter Scott," by Andrew Geddes; "Sir F. Grant, P.R.S.A.," by J. P. Knight; "Dr. Jamieson" (author of *The Scottish Dictionary*), by Wm. Yellowlees, and an oval crayon of Ferguson, the astronomer—known as the "Casborne Portrait." Among the works on loan is an admirable portrait of the Second Lord President Dundas, an interesting example of Raeburn, painted in 1787, the year of the artist's return from Italy, and now lent by Mr. Dundas, of Arncliffe. Among the other works on the walls is a full-length of Sir Walter Scott, by Sir F. Grant, executed in the study at Abbotsford, the year before the great novelist's death, as he was dictating *Count Robert of Paris* to his amanuensis William Laidlaw, whose head, by Sir W. Allan, hangs near the larger picture. This portrait of Scott was a commission from Lady Ruthven, who died only the other day; and we are informed that she has bequeathed it, along with a portrait of Bruce of Kinnaird, the Abyssinian traveller, to the Board of Manufacturers, and that it will probably occupy a permanent position in the portrait gallery. It may be mentioned that one of the last acts of this venerable lady's life was to present a valuable and extensive collection of Greek and Roman vases and other antiquities to the Society of Scottish Antiquaries, an institution whose collections are ultimately to find a home under the same roof as the Portrait Gallery. It is expected that this permanent building will be ready for occupation in about two years.

THE *British Journal of Photography* states that the contract for photographing the International Inventions Exhibition and grounds, as well as the special work required by the exhibitors, has been granted to the Woodbury Company, and that the department of por-

traiture has been entrusted to Messrs. W. & D. Downey.

THE sale by Messrs. Sotheby of the drawings and prints collected many years ago, we presume, by an aged gentleman lately dead—Mr. Edward Cheney—has been one of the most important of the season, thus far. Mr. Cheney had a good many Marc Antonios, and though these are not rated as highly in the market as they were a quarter of a century since, a good collection of them cannot be without interest. And Mr. Cheney's was still good, though he had sold his best a quarter of a century ago. But the Rembrandts attracted greater attention, and we append the prices fetched by most of the more important. The rare, but unimportant, landscape "Six's Bridge"—one of the very slightest and most summary of all, and, in truth, not very beautiful—fetched £19 10s.; the "View of Omval," £38; a good impression of "The Three Trees," £105 (Meder); the "Three Cottages"—a third state of this rare print—£60; a "Landscape with a Man Sketching," £39 (Addington); a "Landscape with a Vista"—third state, and from the Wharnciffe collection—£40 (Colnaghi); the famous "Landscape with a Cottage and Dutch Hay-barn," £57; a "Large Landscape with a Mill-sail"—a sort of ugly sister to the "Cottage and Dutch Hay-barn"—£15; a second state of the "Cottage with White Pales," £20 (Colnaghi); a poor impression of "Rembrandt's Mill"—never, even in its finest condition, one of the most satisfactory, for, as a composition, it wants balance so much—£7; the "Goldweiger's Field"—a beautiful impression of one of the most nobly conceived subjects in the whole work of Rembrandt—£34 (Meder); a delicate impression of the pretty "Landscape with a Cow drinking" £6; a rich impression of "An Old Man lifting his Hand to his Cap," £11; "Doctor Faustus"—a first state—£17 (Meder); and a fine second state of the same plate, £6 6s. (Way); "Clément de Jonge," £21; a curious, but not altogether desirable, impression, drawn upon by Rembrandt, of the "John Lutma," £129; another impression, £38 (Addington); "Ephraim Bonus"—a good impression of this most lastingly impressive print—£69; "The Large Coppenol," in the third state, from the collections of Lord Aylesford and of the Baron Verstolk von Soelen, £50 (Thibaudeau); and, finally, a tolerable third state of the "Burgomaster Six," £205. On the whole, and taking into account the fact that several of the impressions, from one cause or another, were not absolutely desirable, the sale seemed to show that the commercial value of the prints of Rembrandt suffers no abatement.

A COURSE of three lectures on Ancient Egypt will be given to ladies by Miss Helen Beloe (Mrs. Tirard), at the British Museum, on Wednesday, June 3, and the two following Wednesdays at 11.30 a.m. The class will meet in the first vase room (Greek antiquities, upstairs). Each lecture will be illustrated by diagrams, and afterwards by a visit to the Egyptian galleries, in order to examine the monuments of the respective periods. The proceeds will be given to the Egypt Exploration Fund.

MUSIC.

RECENT CONCERTS.

Mdlle. CLOTILDE KLEEBERG's pianoforte recital at St. James's Hall last Saturday afternoon was a very successful one. In Bach's Suite Anglaise in A minor one or two of the movements were hurried, and the repeats were not observed in the *allemande* and *courante*; but, on the whole, the performance was neat and satisfactory. Beethoven's Sonata in D minor (op. 31, no. 2) is a work which demands greater ripeness of thought and feeling than

Mdlle. Kleeborg as yet possesses. The rest of the programme consisted of short pieces, in most of which the player was heard to great advantage. Schubert's Impromptu (op. 90, no. 4) and Mendelssohn's Andante and Presto agitato were specially good. In Schumann's Novelette in F the loud passages were noisy and the soft ones too thin.

On the same afternoon Mr. Charles Hallé commenced his series of chamber concerts at the Prince's Hall. The programme was unusually attractive. It commenced with Brahms' pianoforte Trio in C major (op. 87), and more than once we have spoken of the admirable manner in which the difficult piano part of this noble work is interpreted by Mr. Hallé. He was well supported by Mdme. Norman-Néruda and Herr F. Néruda. Beethoven's Variations and Fugue in E flat (op. 35) was the solo of the afternoon. Mdme. Néruda and Mr. Hallé gave a thoroughly artistic rendering of Grieg's Sonata in A, for pianoforte and violin. The concert concluded with Schumann's seldom-heard pianoforte Trio in G minor (op. 110). The first movement, with its restless "Vogel" figure, may be gloomy and rather laboured; but it is thoroughly Schumannish, and therefore interesting. The slow movement is a diamond of the first water. The *scherzo* is lively, and so also the *finale*, although to our mind decidedly inferior to the rest of the Trio.

Señor Sarasate gave his third concert last Monday afternoon. He played a new violin concerto by Bernard, a Paris organist. The three movements of which it consists are clearly written, and full of tuneful melody. The influence of Max Bruch is perceptible in the *allegro* and *finale*, and especially that of Mendelssohn in the slow movement. There are many difficult and showy passages for the solo instrument, and it is scarcely necessary to add that full justice was done to the music by the executant. It was followed by Mendelssohn's Concerto, and with this work Señor Sarasate always elicits the most enthusiastic applause. The programme included two solos "repeated by desire," Beethoven's 8th Symphony, the "Paradise and Peri" overture, and the March from "Le Prophète." Mr. Cusins, as usual, was the conductor. The hall was crowded.

The third Richter concert last Monday evening commenced with Beethoven's "Calm Sea and Prosperous Voyage," and concluded with the same master's second Symphony. In the Cantata the choir sang well, though the quality of tone of the *soprani* was not all that could be desired. A fantasia entitled "Komarinskaya," by Glinka, was performed for the first time in England. This bright and humorous piece is based upon some Russian folk-songs; but as the themes themselves, especially the second and third, are not particularly interesting, the excellent workmanship seems to a great extent thrown away. Brahms' Rhapsody for alto solo, male chorus and orchestra was also performed. This noble work has not been heard in London since it was given by the Borough of Hackney Choral Association in 1880. Miss Lena Little found the solo part uncomfortably high in places. She sang with earnestness, but her low notes are not fully developed. The programme included excerpts from Siegfried and Götterdämmerung. The concert was highly successful.

Mr. Gaussant gave a concert at St. James's Hall last Wednesday evening. The programme was one of great interest. First came Mr. A. C. Mackenzie's cantata, "Jason." Mr. Gaussant has an excellent choir, and in some of the choruses of this fine composition it was heard to great advantage. The music is extremely difficult, and requires a conductor of great experience. Mr. Gaussant ought to have had a better knowledge of his powers than to have attempted it. With less experienced

vocalists than M^{me}. Albani and Messrs. Lloyd and Santley, and with a less able leader than Mr. Carrodus, there would assuredly have been more than one breakdown. Mr. Lloyd sang a new and interesting *scena* in the second part, written expressly for him by the composer. Herr Dvorak conducted his "Patriotic Hymn." Space compels us to say only one word about this thoughtful work. The first section, in slow time, is very tender and lovely, but the second, in C, although clever and vigorous, seems to lack unity and power. The performance was fairly good, and the composer much applauded. The concert concluded with the *finale* to Mendelssohn's "Loreley."

J. S. SHEDLOCK.

M. MASSENET'S "MANON" AT DRURY LANE.

MR. CARL ROSA produced his second novelty last Thursday week; and the new French opera which last year gained such success in Paris met with a most favourable reception. The reasons of its good fortune are obvious. The story of the temptation and fall of a young, beautiful and innocent girl is one of which the operatic world never grows weary. The plot, with its mixture of grave and gay, with its variety of incidents and vivid contrasts, keeps up the attention and interest of the spectator; and, besides, the music is essentially pleasing, and the orchestration piquant and attractive. For a time, such a work cannot fail to win favour; and the effective manner in which it has been put upon the stage at Drury Lane, and the excellent style in which it is given, of course help to establish its popularity. The libretto, adapted from l'Abbé Prévost's famous novel by MM. H. Meilhac and Ph. Gille, is a clever one. The translation is from the able pen of Mr. J. Bennett. The two principal characters in the piece are Manon and Des Grieux. Like Margherita in "Faust," Manon is led away by the glitter of jewellery and by the tender looks of a lover; but, unlike Goethe's heroine, she is very fickle, and is easily persuaded to abandon the man who seriously loved her and meant to be faithful to her; and when, in the last act, we see her dying of a broken heart, we can forget neither her foolish conduct nor the trouble which she brought upon Des Grieux. The latter, in the third act, comes prominently into notice as the celebrated preacher at St. Sulpice: disgusted with, and embittered against the world, he has turned priest. But Manon is the life, the soul of the play. In the first act she elopes; in the second she deserts her lover; in the third we follow her life of pleasure and witness her remorse; and in the last we see the evil effects, both to her and to him, of the fascinating influence which she exercises over Des Grieux. The *dénouement* is, on the whole, very fair; Des Grieux and Manon sin and suffer, but punishment falls heavier on the latter, for she first basely abandons her lover, and then, once again winning his affection, leads him on to disgrace and ruin merely to gratify her vanity and love of pleasure. The story is a sad one; the personages live and move in doubtful society; but there are human elements which make the piece attractive and exciting. Manon has a cousin, Lescaut by name, whose mission is to guard the honour of his family; but what with his folly and his cowardice he proves a poor protector. Guillot Morfontaine, an old beau, is very silly, but very amusing. The music throughout is thoroughly in keeping with the stage action: the love portions are sometimes soft and sentimental, sometimes loud and passionate; the comic portions are bright and sparkling, though we must say in one or two places there is a near approach to *opéra-*

bouffe style. The *minuet* in the third act is very quaint and graceful. According to the rules of French comic opera, there must be spoken dialogue; but M. Massenet, while introducing it, never allows the orchestra to stop. He has so far adopted Wagnerian theories as to make use of *leit-motive*. The leading characters are followed like shadows by their representative themes, but there are no subtle transformations or elaborate combinations. We cannot say that M. Massenet's music shows any strongly marked individuality; at any rate, it is flowing and thoroughly natural, free from all sense of labour and straining after effect. We have already spoken of the performance as a good one. M^{me}. Marie Roze's impersonation of Manon shows most careful study; her singing and acting deserve high commendation. Mr. Maas as Des Grieux left nothing to desire in the matter of voice, and his acting is decidedly improving. Mr. Ludwig sang well, and played Lescaut with much intelligence; the part does not quite suit him. Mr. C. Lyall played the old beau capably. The subordinate rôles were well filled. Mr. Goosens conducted with great care and ability. The chorus was very good.

J. S. SHEDLOCK.

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